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YO PUGWASH! HO HO HUM

FLAVOR FLAV EXCLUSIVE INTERVIEW

FESTIVE SOOPS.
-WHAT THE STARS THINK OF CHRISTMAS

BATTLE OF THE BOOGIE BOXES
-WHICH BOX BOOMS BADDEST

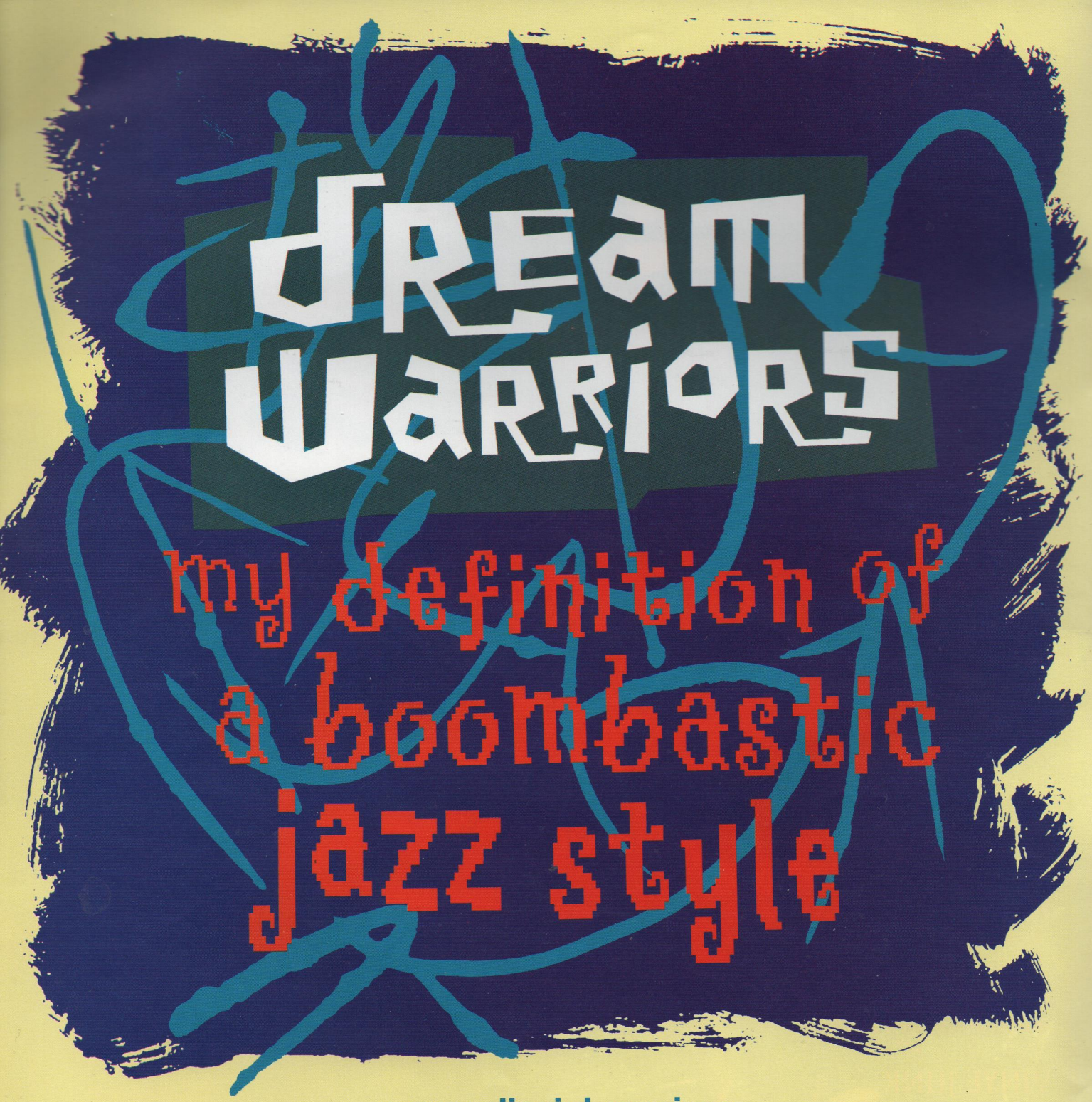
VINYL JUNK
-RECORD COMPANIES GET DISSED

GLITTER BUGS
-SHINY TOGS WITH A FESTIVE FEEL

OH SHIT IT'S CHRISTMAS AGAIN
-NUFF GIFTS UP FOR GRABS IN OUR PACKED FULL 'O' FUN CHRISTMAS BONANZA ISSUE!

THE COMPLETE DANCE MUSIC PERSPECTIVE

issue 14
december 1990



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4TH WAY

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CONTENTS

Ho Ho Hum. Is it really that time of year again? Well, no actually, it's still November, but who cares. Welcome to the FREE! Christmas Bumper Bonanza issue, packed full o' fun with a present to be given away on every page (nearly). Our overworked and underpaid contributors, all of whom perform their monthly duty through no other motive than a keen and wholesome desire to please you, the FREE! reader, were instructed to rack their brains and come up with a competition and prize in a somewhat pathetic attempt by the FREE! Editorial Team to give this issue a Festive Feel. Well, what a result. No holidays in the Bahamas unfortunately, but some pukka presents nonetheless: help Bob Jones present his show on Kiss FM; win 100 records courtesy of Paul Trouble Anderson; meet Jonathan Taylor in person (Yes please-Ed.) the list goes on. So, dig in.To enter, ring our competition hot line on 0836 404 560 and leave your answer.FREE! says Happy Christmas to all our readers and look out for our Festive Functions over the Yuletide Season. Later.

Cover Photo: Simon Cherry assisted by Daniella Craze.

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Introducing our Washington correspondent Iley Brown Jr. with what's happening Stateside.

Not much happening for December except for a few big parties in LA and the Apple...And the TV Specials featuring a few big names...Did you hear that Karyn White is pregnant and expecting in February?

MOTOWN 30TH ANNIVERSARY; WHAT'S GOIN' ON...A T.V. special to appear on CBS and produced by Suzanne DePasse, longtime Berry Gordy A&R and responsible for the Jackson 5 development...The date is Mid December and the guests and performers include Whoopi Goldberg, Debbie Allen, Dance Theatre of Harlem (which at one time featured Madonna and Jasmine Guy), The Four Tops, Temptations, Smokey Robinson, Patti LaBelle, Denzel Washington, The Boys and the Good Girls.

And on December 1st, The National Association for the Advancement of Colored People (oldest civil rights organisation) will host it's 23rd annual Image Awards. I'll be in attendance.. Other appearances will be made by Spike Lee, Keith Sweat, Baby Face, Pebbles, Miche'le, The Time, and M.C. Hammer.

Whilst on the subject of Hammer, rumours of sourness between him and Rick James over the "borrowing" of James' 1982 hit Superfreak for the hit single U-Can't Touch This have been put aside- Hammer confessed to being a big Rick James fan and Rick responded by declaring "I'm happy what you did with U-Can't Touch This. The drums, the rap and the video is brilliant."

Quincy Jones, in D.C. last week for a media convention announced that MCA Records and the Film division will be sold to a large Japanese media conglomerate in the coming weeks. This leaves only one major label (and I don't know or care who) under U.S ownership in addition to Quincy's own QJ Television productions and QWEST Records which is home to the Winans, Take 6 and Siedah Garrett.

For January I'll have some 90's soul, techno, and jazz notes...Gotta go bashin' for the rest of '90

NEWS

WHAT IT IS

Jelly On The Rise

Sad to see the closure of Mi Price in Brighton as mentioned in last month's 'Specialist Slump'.But on the bright side the founders of Mi Price Luke , Carl and Mr Krispp shops have set up a new shop, Jelly Jam Records. They hope to create a comfortable atmosphere where people will come to talk about clubs and what's going on as well as to buy records. Jelly Jam will also be releasing their own records and are encouraging people to send demos for consideration. Jelly Jam are at 40 a Middle St. Brighton.

Scientific

The Scientist is kicking up yet another storm with his current piece of Techno madness, 'The Bee' out on Kickin' Records. Barely pausing for breath after the stir caused by his first track 'The Exorcist', The Scientist has been playing live PAs here and there (yes live). The major labels are as usual sniffing hard at Kickin's door eager to pick up on the techno tip. Meanwhile The Scientist is remixing for Twenty Four Seven and working on more material.

Riz Biz

A fund-raising evening takes place at the L.S.E. on Friday 30th November to fight the appeal against conviction of Lee Harris, the Notting Hill shopkeeper who was jailed for selling Rizla and paraphernalia "which may be used in the preparation and administration of a controlled drug". This is a serious turn of events for many small traders, where is the line to be drawn? Under the misuse of drugs act the onus seems to be on the trader to prove that he didn't know this product would be used for drug-taking, i.e. guilty until proved innocent.

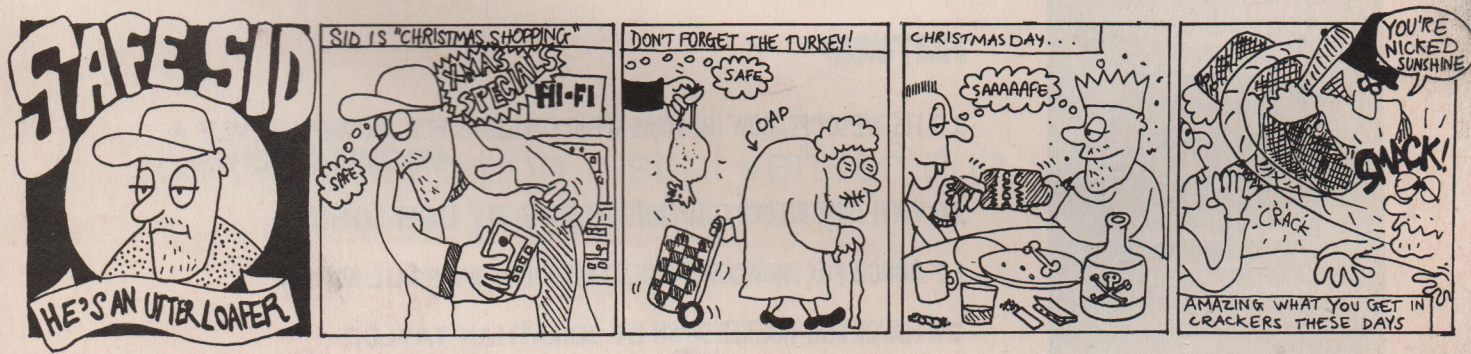
The **Rolling Paper Review is at the L.S.E. Old Theatre, Houghton St. WC2 on 30th November, 7.45pm-11.30pm.**

Up North News

Manchester's Eastern Bloc Organisation are moving in what promises to be in the modest words of their founder Mike Kirwin: "a major breakthrough for Manchester". The new, bigger premises will be the base for all the Eastern Bloc operations, record labels, distribution, promotions and mail order as well as their record shop. The shop opens on the 28th of November after an opening bash on the 23rd. Free! hopes that the Greater Manchester Police Force will be less enthusiastic to attend than they were the last time Eastern Bloc had a party: then they thoughtfully closed it down with the aid of their spanking new helicopter. The new HQ is at 5-6 Central Building, Oldham St. Manchester 061-228-6432.

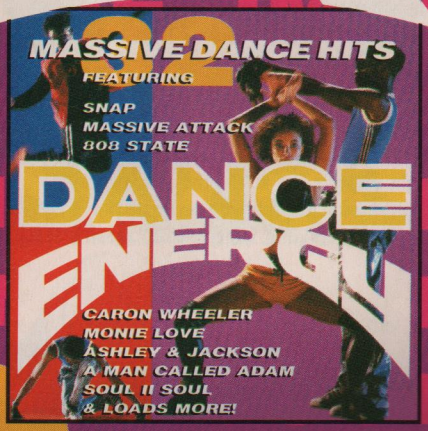
Blag Or Bust

Blaggers get ready for a massive competition starting on Kiss 100 FM celebrating their first 100 days on air. Kiss are offering major prizes on every day time show from Nov. 19th to Dec. 14th. Prizes include holidays in Jamaica and Paris, guesting with Jazzie B on his show, and all number of merchandise and gifts. So lock your dials on the magic number 100 FM and be ready to dial for 071-700-3100 to test your blagging skills.



OVER 2 HOURS 30 MINUTES OF BURNIN' DANCE GROOVE!

DANCE ENERGY



32 MASSIVE DANCE HITS

1. XPANSIONS "Elevation"
2. CRIMINAL ELEMENT ORCHESTRA featuring WENDELL WILLIAMS "Everybody" (Rap)
3. ADMASKI "Killer"
4. BASS-O-MATIC "Fascinating Rhythm (Lisa Loud Mix)
5. SNAP "Cult of Snap" (World Power Radio Mix)
6. YOUNG DISCIPLES "Get Yourself Together"
7. MICA PARIS featuring RAKIM "Contribution" (Transistor Mix)
8. THE SINDECUT "Tell Me Why?"
9. MONIE LOVE featuring TRUE IMAGE "It's A Shame (My Sister)"
10. ASHLEY AND JACKSON "Solid Gold"
11. THE KLF featuring THE CHILDREN OF THE REVOLUTION "What Time Is Love"
12. DREAM WARRIORS "Wash Your Face In My Sink" (BF3 Mix)
13. DEFINITION OF SOUND "Now Is Tomorrow"
14. LL COOL J "Mama Said Knock You Out"
15. KID FROST "La Raza" (Cantina Mix)
16. GANG STARR "Jazz Thing" (Movie Mix)
17. SOUL II SOUL "People" (US Remix)
18. INNOCENCE "Let's Push It"
19. CARON WHEELER "Livin' In The Light"
20. LOOSE ENDS "Don't Be A Fool"
21. AFTER 7 "Can't Stop"
22. DIANA BROWN & BARRIE K SHARPE "The Masterplan"
23. EN VOGUE "Hold On"
24. A MAN CALLED ADAM "Barefoot In The Head"
25. THE SHAMEN "Make It Mine"
26. THE SOUP DRAGONS "I'm Free"
27. MASSIVE ATTACK "Daydreaming"
28. NUSRAT FATAH ALI KHAN "Mustt Mustt" (Duckpond Dub)
29. UNIQUE 3 "Rhythm Takes Control" (12" version)
30. NIGHTMARES ON WAX "Aftermath" (LFO Remix)
31. 808 STATE "Cubik"
32. THE GRID "Floatation"

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INDEPENDENT SUCCESS

Omar, the soul sensation of 1990 reaches Hammersmith Odeon on Friday 14th December in his first Live concert. FREE! is reliably informed that Omar is the first ever British soul artist signed to an Independent label to headline at Hammersmith. Norris McWhirter take note. Beefy support is on offer including Incognito, Dice, MC Juice Baby D.

FREE! is especially pleased to see Omar doing so well. Way back in May, we received the cassette of his debut album, 'There's Nothing Like This' and decided straight away to put him on the cover of the June issue. On its release in July the album went straight in to the National Dance Chart at number 3, rising to No. 1 where it stayed for nine weeks. Every major label has approached Kongo to get Omar, but they're holding out against the reportedly ludicrous sums on offer. Omar himself, who has just turned 22 is working on new material as well as having just produced and played all the instruments on Mica Paris' 'I Should've Known Better'.Punters are advised to book early for the Hammersmith show. Box Office no. 081 748 4081.

WE WISH YOU A FREE!-KY CHRISTMAS

FREE! gets ready to rock you over Christmas, THE party season, with a series of jams covering all the types of music we talk about. On Friday 30th of November PAYDAY at Dingwalls, Camden Lock, NW1 continues to sample from the FREE! repertoire. This time its on the House and Techno tip with Colin Faver, Colin Dale and guests. Then on Saturday December 8th, the FREE! team is back with two floors of bumping sounds at Woody's, Woodfield Rd. W9. Following the massive success of last month's one-off party, the night, called REACH!, is going fortnightly. Guests Roy The Roach and others join the team in an evening of the baddest House and Garage upstairs and Funk, Hip Hop and Ragga downstairs. Two weeks later on Saturday the 22nd, REACH! at Woody's is home to FREE!s Christmas party. All we can say is REACH!

By Saturday the 29th of December you should have got over the turkey and be ready for FREE!K-OUT at The Arch, 66 Goding St. SE11. Featuring the Hip Hop/Ragga Showdown in the back room and the Tuffest Upfront Sounds in the main room to keep you Free!king through the night.

Look for the ads. in FREE! and flyers for further details of guest DJs and PAs at our nights.

THE FREE! DISS

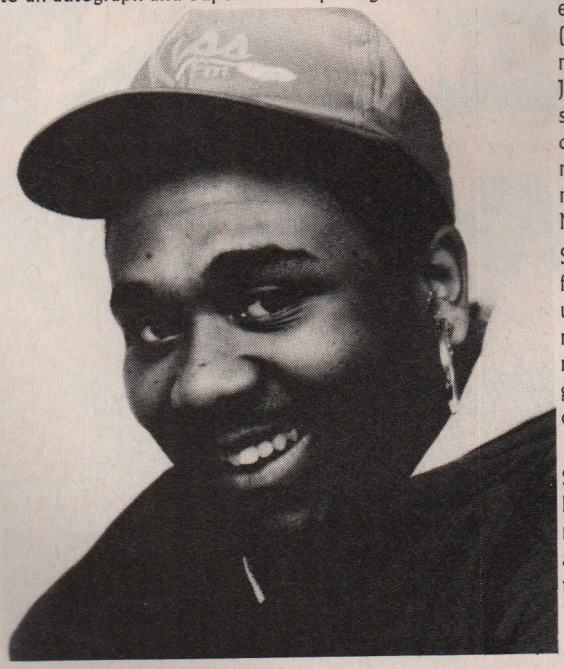
At this time of cheer and Goodwill towards all Men, FREE! says to our leader, The Rt. Hon. Margaret Thatcher, piss off you old fish we've had enough. And while we're on the subject of supposed World Leaders, FREE! also says stop loafing and sort your lives out. Any more war-mongering and you'll all get a clip round the ear you sad halfwits.

TED ALERT!

Word is that a massive rave is being plotted to take place on Saturday December 22nd in Central London with the hardest line up of hardcore House DJs seen on one bill since 1989. The Venue itself is being kept secret but watch out for tickets (to be strictly limited) to start circulating soon. From what we hear, this will be THE Christmas rave but, we wonder, will it be legal?

PUGWASH-A LIFE.

Gracing this month's front cover with his larger than life presence is our main man MC Pugwash. I caught up with The Pug in the back of his air conditioned Chauffeur-driven limousine en-route to an autograph and Supermarket opening session and asked him, "Yo Pug. Where's it at?" Unable to answer this question, he told me instead about his background.



Pugwash was introduced to Rap in 1979 as "an American version of Toasting..." Friends would give him subjects and he'd make up raps to fit. 1979 was also the year his father tricked him into emigrating to Jamaica where for five years he could be seen running with 100lb bags of rice or corn on his back in an attempt to impress women. He saved up to come back to England and arrived back in 1984, "Slim, trim and into my thing." His "thing" first caught an unsuspecting public by surprise in Uxbridge where, to acclaim from the other passengers he started Beat-Boxing and Rapping on a bus. Appearances at Roadshows, clubs and parties led to an approach by the Pirate JFM but being "too goody two shoes" to do anything illegal he provided them with only a tape of his version of Paul Hardcastle's 'Rain Forest' which they then played to death for months. Doing the rounds, dancing, Rapping and Popping (for which he collected prizes at competitions) he met people like Paul Anderson and Joey Jay. It was whilst working for Joey as a box boy at Dingwalls that Mandy in the cloakroom gave him the name Pugwash because he was wearing a headscarf and ear-ring. The name stuck and DBMC (Derek Black) was dropped in favour of the new monicker. Doing the lighting for a Jocelyn Brown PA at Dingwalls he was spotted by Rosee Lawrence and booked to do Second Base. Paul Anderson remembered him from Crackers (Oh no..not that club again...Ed.) and got him MCee-ing alongside his set.

Since then, Pugwash has become a familiar face on the club scene. Rather than stand up and do a particular set, his style is much more that of an old-style MC-he raps to the DJ's rather than over them, gees up the crowd when it's flagging and complements the set without taking it over.

MC Pugwash can be seen in action at Second Base, every Saturday night at Dingwalls from 10-3, at Kiss FM's Ton Up nights, monthly at the Brixton Academy, and at various clubs and one-offs all over the place.

BRITISH RELEASE:
1.RALPH TRESVANT 2.MOODY BOYS EP 3.MIC-OBI 4.THREE TIMES DOPE LP 5.CAVEMAN-FRY YOU LIKE FISH 12" 6.CASH CREW-GREEN GRASS 7.WHAT'S IT ALL ABOUT 12" 8.MR.KIRK-MR. KIRK MEETS BASS

EURO RELEASE:1.BACK TO BASICS VOL 3. 12" 2.BIORHYTHM VOL 1. 12" 3.TECHNO GROOVES-MATCH 2 EP

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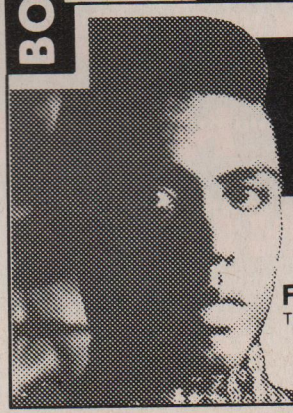
BOP PRESENT



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Stargreen 071-734 8932
Agency tickets subject to booking fee

SPEECH

Hey!

Introducing Troy, our new undercover gossip monger - be warned, he doesn't pull *his punches. Free washes* it's hands of all responsibility for the outrageous libels contained within this page.

SO

This feature will try to express, no, WILL express what I hear, see, feel, am told and also read over the past month or so. Hopefully it might stimulate or create some kind of positive movement, even if it means dissing people, events and attitudes. That's what it is. So watch out, Troy's about and I'm ready for sucka's. Oh, respect given when due!

PARTIES

This months parties consisted of the following: the **Johnny Gill** veggie thing; A&M's **Janet Jackson** tour bash flop and, from what I've heard, a very good **Lisa Stansfield** doo. I can't go into depth about all three, so I'm gonna fill you in on the Johnny Gill veggie thing.

According to **Motown** this bash was a respeck thing for Mr Gill, who's in London to support Janet Jackson's 1814 tour, and give his new single *a little push. It ended up becoming the usual* record company farce. Wrong food (vegetarian), uninterested stars just there because management insisted. I mean Johnny looked about as enthused as I was about hearing from some press moo moo that **Kylie** thingy would be at the concert. Anyway, if that's a party then Janet's really **Michael** in drag. You know what I'm saying?

PEOPLE

On October 26th 1990 that page in **The Sun** that tells us about the pop game - you know, what they think, do and love; the headline was about **Jazzie B's** new girlfriend **Efua**, informing us that they were very "close", also trying to squeeze out something about the future of their relationship. Truth being Efua, who models, sings and has very good taste, has been on the scene for a while now. Check out the 'Keep On Movin' video. Jazzie's time has come to be probed and watched constantly. Watch out B, they'll be telling us the colour of your underwear next.

While on the **Soul II Soul** tip, rumours hit me on Halloween night that lead singer **Victoria Wilson James** has been dropped or let go, I didn't want to push too far on the info. The way I see it is there ain't enough room for two supers in the camp. Hope I'm wrong.

THE CAST OF RAGAMUFFIN QUEUING UP TO READ FREE! Photo by sue cameron

EVENTS

Janet Jackson's tour was the show of the year, nearly. Johnny Gill was stuck on at the last minute to try and boost ticket sales, even though he's a bit big just to do supports. It did work out to be a very good value ticket. **George "I'm Not A Blackman" Michael** was sitting two rows in front of me, surrounded by five spunky leather wearing bitches. Hot.

Junior Giscombe was also in attendance, leaving before Janet appeared, saying he had seen this part of the show in New York, which he had - I was with him on that night. He was thoroughly impressed by Johnny Gill, apart from lacking some original dance moves.

Kaos 3. Didn't get the chance to go. Pity as everyone is talking about it. Well they would be as The Incredible Organisation, led by **Nicky Holloway** pull one off again. The fashion staged by a guy called **Steve** attracted a trendy crowd who are into **Michiko Koshino**, keeping that flared flowered up lot stuck in the corners

If it was me Nicky, I'd ban anyone who looks shit.

CLUBS

Tuesday night, went to Double Bass in Earls Court. There are so many model types it gave me the feeling of being at a photo shoot for **The Face**. The door and the night is run by an old timer called **Steve "Very" Strange**. Keeping the crowd the way he likes, with people such as **Sinitta** the lovely body, George Michael and the infamous pop rapper **Betty Boo** Bee Doo. Good for starlets and gropers, not so good *for serious musos. If* anyone can tell me why the toilet cubicles are always full, fill me in.

On the other hand check out Club Zoo (Soho Theatre Club). The girls are fine (super fine) and the guys look so so, apart from the real uglies. **Bobbi and Steve** have cashed in where Borderline left off.

THINGS

Returning from Japan, **Paul "Trouble" Anderson** *brings with him the Cordless Sony Walkman, not* due here until the new year, also a portable DAT machine. Watch out, Trouble's back.

Gordon Mac, M.D of Kiss Fm is doing a secret Djing residency somewhere in north London.

Best haircut of the month was on some stunning young black girl at the controversy nite at the Underworld in Camden. She cut her hair as short as can be, without being bald, and finished it off with what Akeam calls a 'Tyson Stripe' - very ruff, very tuff.

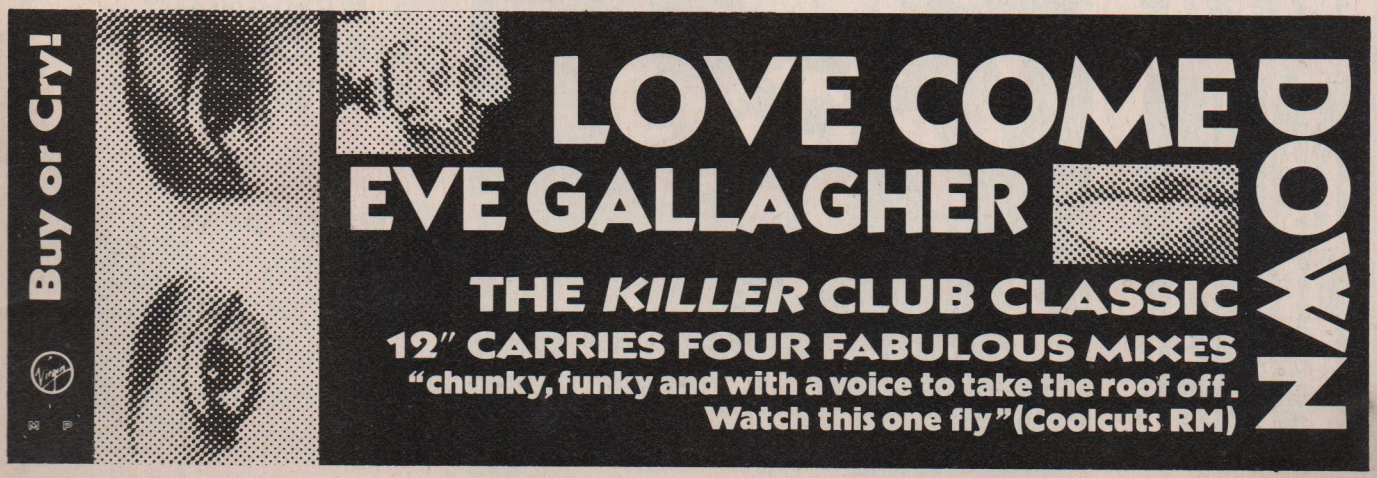
Phillip "The Bitch" Sallon wants to sort out the crowd of washed out suburban E heads in his Friday night at Busby's. Concentrate on what you're doing and stop chasing the boys.

WATCH OUT

Next month a report on how bouncers make extra money. The true report on groups like **Stone Roses** and **Happy Monday's**. Ask yourself why is this noise being played in clubs, are you fucking serious DJ's?

Anyway I'm getting bored, gotta go and get some trim.

Troy Convers.



RECORD REVIEWS

SINGLES

Lindsay Wesker sits back, listens to some tunes, nods his head, falls asleep, wakes up and reviews some singles

RALPH TRESVANT: 'Sensitivity' (MCA)

Written and produced by my fave creators - James 'Jimmy Jam' Harris and Terry Lewis - this is a close relative to Janet's 'Let's Wait Awhile' and Marvin's 'Inner City Blues'. Lush and completely seductive. Former New Edition member Ralph gives it some adolescent moaning and everyone gets happy in the dance. They'll be squealing to this for many months to come! Slow dancing, kissy-kissy, gropey-gropey, let's get under the duvet, love, and increase the birth rate, know what I mean!

INCOGNITO: 'Can You Feel Me' (Talkin' Loud)

Many moons ago, Jean Paul Maunick - Bluey, to his buddies - sat me down in the offices of Ensign Records and told me how Incognito were going to conquer the world. With hindsight, I can now see that he was trying to run a Soul II Soul-type act; a loose conglomeration of singers and musicians, united by a common sound. That was in the days of 'jazz-funk'. Not that anybody uses that term any more. Nevertheless, there's no other way to describe this. A superb, mid-tempo, grooving mixture of jazz and funk elements with a strong top-line melody. Look forward to the album, Bluey.

CHUBB ROCK: 'Treat Me Right' (Select)

As I write, No.1 on the rap chart and deservedly so. Funky and friendly, rather like a Heavy D or Daddy Kane choon. Bumping and rolling with R&B breaks and traditional R&B instrumentation. Neat, house mix on the B-side. Hope this doesn't disappear without UK release like the Numarx record.

JM and Jaimie carry on from here, with their pick of the singles, and albums released this month.

DUKE & DJ LEADER ONE:Sweet Power/PICK 4. FEAT. DUKE:Think Just A Little Bit. (Music Of Life.)

A bumping dancefloor hip hop track loosely using the lyric from James Mason's classic. Three mixes on the original 12. However, as a special Christmas treat (I presume) MOL have put out the Pick 4 track 'Think...' which features Duke on a new 12 with two of the 'Sweet Power' mixes on the flip. 'Think...'which has been doing the rounds as a white from Global Village has caused a stir with its majorly thumping B.line. A good value twelve.

YO YO: Into The Nineties. (Atlantic Import)

Yes Yes. This has been around for a bit and WEA would be well advised to stop loafing and put it out here. The track has a heavy old school feel-it could have been lifted from the soundtrack of 'Wildstyle'. Yo Yo sounding similar to Roxanne Shante launches into a fast and tight rap over a rolling groove. Tuff.

EXELLE: 'Dressed To Kill' (Gee Street 12")

A British female duo sounding similar to Dazzle. Good melody, quite catchy: another typically British sounding track. A sample or two, a few stolen riffs and some pleasant vocals. Very accessible.

MUSIC POWER RECORDS

ALL THE BOYEEEZE AT MUSIC POWER WISH ALL THEIR CUSTOMERS A MERRY CHRISTMAS AND HAPPENING NEW YEAR, AND WISH KISS 100 FM ALL THE BEST FOR 1991

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ASHAYE: 'Nowhere To Run' (Visions 12")

Raphael, Gills (Funky Fish), and Alex (the boys from V 4 Vision)are back. They produced the goods this time-a Garage tune with soulful male vocals and a driving bassline. Dodgy intro, but once it gets going it gets into a serious groove. Tuff bass: similar to Destry and well worth searching out.

ALBUMS

GUY: 'The Future' (MCA)

'Her'; 'Wanna Get With You'; 'Do Me Right'; 'Teddy's Jam'; 'Let's Chill'; 'Tease Me (No Sex)'; 'Dog Me Out'; 'Total Control'; 'The Leader'; 'The Future'; 'Let's Stay Together'; 'Long Gone'.

Their debut in 1988 is probably one of the best swing albums to be released to date, so most will have high expectations for this set. Consisting of Teddy Riley (goes without saying; MCA, swing...) and the Hall Brothers, but Gene Griffiths has been left out this time.

This is an album of, well, swing beat - now there's a surprise. Listen out for 'Her'; swing beat meets house, the Doug Lazy cow bells (originally Bob James) and a house/garage B-line.

A strong album of contemporary R&B (not as good as Today or Basic Black). The problem is this kind of music is a bit repetitive and can't really find a new direction, that's why it's called swing!

EVE GALLAGHER: 'Love Come Down' (Virgin 12-inch)

Believe it or not there are eight mixes of this track, no, it's true! Can't they make up their mind or what?! They range from straightforward (or normal Norman) mixes to Balaeric, which would explain the tracks popularity '. Melodic bassline with some nice piano drop-ins. If you like Donna Gardier you'll probably like this, but not as much.

THE SINDECUT: 'Changing The Scenery' (Virgin)

Demanding Cycle Of A Word Bound Hammerhead, Having, Live The Life, Won't Change, Too Rough, Braincell, Tell Me Why, Slow Down, Crack Business, To The Heart.

After a short spell on BAAD Records, Sindecut are signed to a major. Following much critical acclaim for their single 'Why' being the one that kicks they have delivered an LP. What they have achieved is a unique sound, progressive and radical. This LP contains more of that sound, fonky basslines with a hint of fusion and reggae. Basically they fuse nuff different styles iced with some good rap and female vocals which although flat create a vibe. Nothing as kicking as 'Why' but plenty on a par with the other previous releases. A good British album well worth investigating.

INNOCENCE: 'Belief' (Cooltempo)

Silent Voice, Let's Push It, Reflections, Natural Thing, A Matter Of Fact, Higher Ground, Remember The Day, Moving Upwards, Come Together.

Innocence release their debut set after three successful singles. However be extremely careful because the album mixes are different to those released on twelve (some for better, some for worse). This even applies to the new single 'Fact'. This LP is being marketed in a similar way to Oleta Adams which by all accounts was a flop. Hence the re-issue. There is no such market as the trendy yet sophisticated music lover. All big dance music must grow from the street, gain credibility, and then break big. I do like Innocence, especially the last two singles. This is a good set even if it plays a little too safe and predictable. Mid-up-tempo British Soul, a bit too tame, but very consistent. High quality stuff, check 'Upwards' and 'Reflection', quality dance music, Soul II Soul/Smith and Mighty type beats. Take a listen: if you like the singles you'll like this.

DESTRY 'Glasshouse (Desire)

Forever My Love, A Better Day, Never Be Alone, Did You Find A Heart, Art Of Love, Only The Lonely Hearts, A Matter Of Time, Glasshouse.

Both of the singles were overlooked by most but are extremely high quality Garage. This is Ten City/Richard Rogers type Garage with a hint of Gospel in the backing vocals/choir. Several tunes as good as the singles, namely 'Day' 'Hearts' and 'Time'. If you like the Winans, James Ingram, Richard Rogers, you'll love this.

RUN DMC:Back From Hell (Profile)

Sucker DJs, The Ave. What's It All About, Bob Your Head, Faces, Kick The Frama Lama Lama, Pause, Word Is Born, Back From Hell, Don't Stop, Groove To The Sound, P.Upon A Tree, Naughty, Livin' In The City, Not Just Another Groove, Party Time

The Kings are back with their 5th album: a classy piece of vinyl:the tracks to check are 'The Ave.'-a too tuff funky rap chat using the JB's Theme,

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'Pause,' and 'Don't Stop', another bumping cut. On hearing the tape I was disappointed that 'Sucker DJs' is only a brief (40 second) intro, using as it does one of the crispest clap tracks of all time-from the classic 'Sucker MCs' off the first album. 'Groove To The Sound is also in the classic Run DMC style using a booming B line and an excellent bells/xylophone loop.

DJs Run, DMC and Jam Master Jay have come Back From Hell feeling fresh and fighting fit. I asked them what the 'Hell' of the title referred to. Run: "The 'Hell' comes from us NOT being on stage, performing to the kids. We've been through hell and we're back." So what stopped them from performing? "No one stopped us, we stopped to cool out. Now we're fresh. We're brand new out the box." They have also been setting up their own new labels, and are now "Coming back to smack the living shit out of everyone.We feel now like we felt in '84: we felt like, rappers were out there, and they were good, but.....you know, fuck 'em...they couldn't deal with us."

With regard to the new generation of Rappers, Run DMC feel that whilst they were influential in opening the doors for many acts by their success, they are still themselves a part of the new blood. Although the militancy doesn't come across so directly in their music, when asked about the conscious direction in which hip hop is travelling, their attitude is definitely pro.

"Public Enemy and KRS 1, they're very pro-black. We're pro-black also but like KRS 1 says 'we're all human before we have a colour.' that's what turned me on. We also let people know what's going on all over the world."

Free magazine's resident customs officer Jeff John vets the latest imports.

MARION MEADOWS: 'The Real Thing' (Novus 12-inch)

A mellow 12-inch from a forthcoming CS/CD 'For Lovers Only'. Hpoefully they'll put this LP on vinyl; a lot of US imports, especially LP's, only come out on CD and cassettes. Forgetting all of that, this is a very pleasant R&B 12-inch, with Marion Meadows on sax and a nice vocal.

KOFI 'Harlem Nocturne' (Warlock LP)

This is a very nice listening jazz LP, with some very good mellow vocal R&B tracks, well worth the money if you enjoy LP's that you can put on, put your feet up and just listen to every track. VFM (value for money).

AL B SURE: 'Private Times....And The Whole 9!' (Warner Brothers LP)

The long awaited LP from the talented vocals of Al B Sure, in my view not as good as his first LP. I didn't really like the dance side, side 2 but side 1 is strictly ballads, some real quality ballads..

LEVERT: 'Rope A Dope Style' (Atlantic 12-inch)

A very strong swing beat 12-inch, at the moment not getting alot of air or club play, from their forthcoming LP of the same name, out any day now. Some work on this 12-inch by Clark Kent (DJ cum remixer) carrying the swing out in New York as a DJ at the moment, rumoured to be charging around $1000 per gig. If you're a swing fan, check this one out.

ISIS: 'Rebel Soul' (Fourth & Broadway LP)

Known for her work with X Clan, the LP is pretty much in the same vain as X Clan, but nevertheless a very good debut LP. One of the tracks that hooked me is the one using the break from Slave's classic 'Just A Touch Of Love',

JVC FORCE: 'Force Field' (Idlers LP)

The long awaited LP from the guys, pause....well if you're a JVC fan you should like this, or you're into hip hop/rap. A couple of the tracks hooked me. Some nice break beats used.

GROOVE B CHILL 'Swinging Single' (A&M 12-inch)

A 12-inch which for some reason graced our shores the same time as their LP 'Starting From Zero', but this, in my opinion, is the best track from the LP. Hard hitting swing beat 12, one of the best to come out this month. Check out the 12 before the LP as, apart from this track, it's a rap LP.

MAIN SOURCE: 'Looking At The Front Door'/'Watch Roger Do His Thing' (Wild Pitch 12-inch)

A rap 12-inch taken from the forthcoming album 'Breaking Atoms'. This is my favourite rap 12 of the month; a nice bass line, reminding me of an old classic; two tracks for the price of one, a must for rap fans.

Well I'm afraid thats all I've got time for. Happy Christmas and see you at one our FREE! jams over the holidays.

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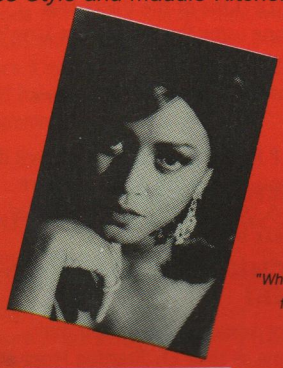
ALL FORMATS

MCA

Christmas. The Festive Season. And what would Christmas be without another one of those articles where magazines trot out some questions with a subtle Christmas flavour to various Soups. FREE! not wishing to flout this fine old practice sent James Style and Maddie Kitchen out on the trail.



MICA PARIS

Who would you like to be with under the mistletoe?
"I would like to be with my man."
What do you want for christmas?
"Peace around the world and between all men"
What was your worst Christmas experience?
"When I got drunk at my mum's house and fell down a flight of stairs. That was the only time. I've never touched a drink since then.

JAZZY B.

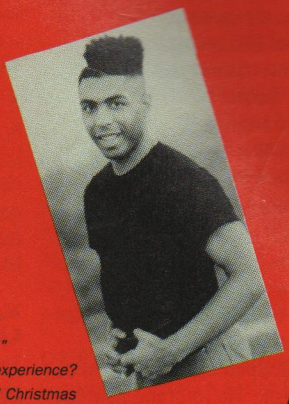
Who would you like to be with under the mistletoe?
"My partner."
What was your worst Christmas experience?
"When too many people turned up for Christmas dinner and there was only a small portion left for me."
What would be your ideal Christmas gift?
"A remote control that worked EVERYTHING!"

KYM MAZELLE

Who would you like to be with under the mistletoe?
"Stevie Wonder, I'd like to be there with Stevie and his keyboard, I'm a huge fan."
What do you want for Christmas?
"It would not fit in a small box."
What was your worst ever Christmas?
"A family Christmas when my Dad was away. We all sat around feeling sorry for ourselves. Of course when Dad came home we all went mad. The neighbours thought we were crazy celebrating when Christmas had been over for ages."

BLUE PEARL

Who would you like to be with under the mistletoe?
"I'm going to be under coconut trees, not mistletoe, with my boyfriend Alex. We're meeting up with my whole family in the Bahamas."
What do you want for Christmas?
"A ticket to this concert 'Rock In Rio'; it's a rave up the Amazon and I really want to go. I tell you another thing I want is an end to this stupidity in the Gulf."
What was your worst Christmas experience?
"Last year; everyone was broke and I could not afford to buy people any presents. Still, I wrote a song for my Mum and it made her cry, so that made up for the lack of money."

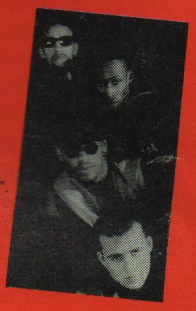


OMAR

Who would you like to be with under the mistletoe?
"My Missus"
What do you want for Christmas?
"A car that starts in the morning."
What was your worst Christmas experience?
"Missing 'Only Fools And Horses' Christmas edition last year."

SINDECUT

Who would you like to be with under the mistletoe?
Sindecut boys Gladstone, Lyn-E-Lyn and Spikey Tee: "With all of En Vogue and Vanessa Williams thrown in for good measure, naked."
What do you want for Christmas?
A number one record, for next Christmas.
What was your worst ever Christmas experience?
Spiky Tee:"Definitely getting arrested was my worst ever", says Spikey Tee, "What can be more depressing than being taken down the nick and so embarrassing".

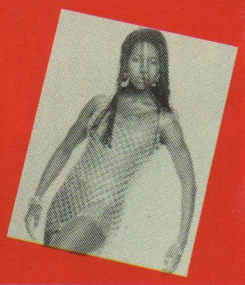


UNIQUE THREE - Edzy

Who would you like to be with under the mistletoe?
"With Julia Roberts from the new film 'Ratliners'."
What do you want for Christmas?
"A Mozart fully-automated mixing desk".
What was your worst Christmas experience?
"Waking up drunk in a Mecca club listening to a Kylie and Jason Christmas song".

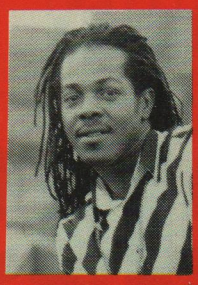
ASWAD - Drummie.

Who would you like to be with under the mistletoe?
"Janet Jackson - no mistletoe needed!"
What do you want for Christmas?
"Well, I don't celebrate it - I celebrate the Rasta Christmas on 7th January.
What do you miss about Christmas?
When I was a kid I used to like all the presents and stuff - but I didn't know what it was all about."
How do you avoid it?
"You can't avoid it - I went to Japan one year and even there schoolchildren were singing carols wherever you went."



MICHAEL PROPHET

Who would you like to be with under the mistletoe?
With my woman, failing that, Lady Diana - because she's so beautiful.
What do you want for Christmas?
I just want life to keep.going and to celebrate with lots of bottles of champagne with my woman and my bredren.
What was your worst Christmas experience?
I've never r eally had a bad Christmas - I love Christmas, I look forward to it and love to celebrate with the kids. I love doing Christmas shows.



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BITS

Goodbyes to Solaris which closed this month and Soul II Soul at the Fridge who are moving on too. Happy second birthday to Rage at Heaven who have Hypnotone live on Dec 6th.

Kiss 100 FM's Ton Up Club returns on November 23rd with RUN DMC performing live alongside Innocence, Donna Gardiner, Duke, N-Joi and Double Trouble. Tickets from usual agents.

Jungle Juice returns on Christmas day with DJs Abi Freeman and very special guests from 9pm-6am, £6, at Jenako Studios, 49 Balls Pond Road. Visuals by Crispin.

DANSERIOUS

The 4th December sees the return of Danserious - they've found a new home at 14 Leicester Square (formerly Maximus). Promoters Jeb and co. look set to work the same transformation to this dodgy venue as they have done at The Cockney with their other club venture - Singer's. Danserious was just beginning to take off at 6 Hanover Street before that venue's abrupt closure in October (see last issue). So, if you want to check out London's hottest dancing talent checking eachother out, in a relaxed sort of way, you know where to go. Every Tuesday from now on

MAD AS A....

Madhatter Trevor has been busy; far too busy you may have noticed to write his 'Big In The Box' page for us. As well as doing 49 shows a week on KISS FM, he is opening a new club, called Tradition at The Starlight, Praed St. on Thursday nights, playing boogie rap and swing to a discerning crowd.

MONDAY

AXIS at the Wag. £5, 10.30pm-3.30am. DJs Ruth Abrams and Chris Greenwood mix up latin, zouk, afro-caribbean and soukous, and even the doormen are enjoying it!

EARTH at Heaven. £2 before 11pm with invite, £5 otherwise, 10pm-3.30am. Loadsa housey sounds spun by Carl Cox, Daz, David and guests.

NORMAN JAY'S ORIGINAL RARE GROOVE SHOW GOES LIVE at The Bass Clef. £4.50, 9pm-3am. DJ Norman Jay spinning the beautiful funky soul to a bubbly dance crowd who love the sounds.

PURE BOOGIE at Dingwalls. £3, 10pm-3am. DJs Ratchet, Brian Norman and Dobie dropping the dancefloor grooves of boogie, soul, rap and swing.

SINGERS at the Cockney. £3 with invite., £5 otherwise, 8pm-1am. Georgeous voices, lovely venue, laidback vibes GO! Its an A&R mans dream. Tables bookable on 071-833-2807.

SOL at HQs. £3, 10pm-2.3am. DJs Ben and Jake playing the varied funky platters around live sets each week.

TOTALLY WIRED at the Milk Bar. £5, 9pm-2am. DJs Eddie Pillar, Bunny and Deano play the jazz and rap things around live acts.

TANGO at Ronnie Scotts. £5 Monday-Thursday, £6 Friday/Saturday, 11pm-3am. DJ Dave Hucker spins all the latin, jazz, zouk, soca, cumbia and world sounds.

TUESDAY

BAILOUT downstairs at the Wag. £5, 10pm-3.30am. DJ Paul Doherty plays the big beats with Shovels on the bongos.

DAISY CHAIN at the Fridge. £4 before 11pm, £5 thereafter, 10pm-3am. London's best Gay/mixed night and best Tuesday nighter, camp, lively and fun!

D-STRESS upstairs at the Wag. £5, 10pm-3.30am. DJ Brian Gardner plays soul, rare, jazz and swingbeat.

SOUND FACTORY at Tonites Club, Victoria Park Road (081-985-2493). £3 before 10.30pm, £4 thereafter, 10pm-2am. DJs Haitch and Axel F. play the soul vibes all night.

WEDNESDAY

BOUNCED at Legends. £5, 10pm-3am. DJ Digger playing the swingbeat, rap and new jack for his dressed up crowd who dance proud.

THE EYE at Zigis. £5, 9.30pm-2am. DJs CJ Mackintosh and guests dropping the housey-funky tunes.

DE JA VU at Dingwalls. £6, 10pm-3am. London's youthful disciples Femi and Brother Marco get busy on the dex with funk, soul, rap and rare.

FRESH AND FUNKY at the Borderline. £4 before midnight, £5 thereafter, 11pm-3am. DJs Stafford, Ratchet, Brian Norman, Chris and Tasty Tasmin dropping the fonky tunes all night.

MEGABYTE at the Brain. £5, 10.30pm-3am. DJs Graeme Park and guests play untold house tunes around a live set each week.

MELT upstairs at the Wag. £4 with student ID, £5 otherwise, 10.30pm-3.30am. DJs Flowerz and guests spinning the boogie, jazz and rap.

PROJECT GROOVE downstairs at the Wag. £4 with student ID, £5 otherwise, 10.30pm-3.30am. DJs Paul Guntrip and Sophy play the rap, ragga and house.

PYRAMID at Heaven. £5, 10.30pm-3am. DJ Colin Faver mixes up the fast 'n' funky housey beats for a lively mixed/gay crowd.

LA MAISON D'AMOUR at Studio Valbonne. £6, 10.30p.m.-3a.m. DJs Dave and Alan at Large getting funky

THURSDAY

CLUB BAGHDAD at the Milk Bar. £5, 9pm-2am. DJs Billy Nasty, Glen Gunner, Zaki, Noodles, Roberto and John Williams playing the funky-housey-alternative grooves.

DEEP at Prohibition. £4, 10.30pm-3am. DJs Jay Strongman and guests play the R'n'B, funk, soul, rap and rare.

GAZ'S ROCKING BLUES at Gossips. £3 before 11pm, £5 otherwise, 10pm-3am. DJ Gaz plays ska, soul and rocksteady to his lively crowd.

HIGH ON HOPE at Dingwalls. £4 before 11pm, £6 thereafter, 10pm-3am. DJs Norman Jay and Ricki Morrison play the uplifting garage, Philly, house and soul.

JELLY at the Fridge. £4 before 11pm, £5 thereafter, 10pm-4am. DJs Ian B, Jon Cox and Nils Hess go blip city with loadsa housey tunes and a live set each week.

LARGER THAN LIFE at Prohibition. £2.50 before 11pm, £5 thereafter. DJs Chris Johns, Steve Cesar and Moses play the soul, funk and rap.

LIVING LARGE at Subterrania. £5, 9pm-late. DJ Vicki H and guests spinning the jazzy rap and funky tunes around a live set each week.

THE MACK IS BACK at the Soho Theatre Club. £4, 10pm-3am. DJ Tim Westwood and full Crew bringing the badass beats of rap and ragga back to the West End.

RAGE at Heaven. £2 before 11pm, then £5 before midnight, then £8, 10.30pm-3.30am. DJs Colin Favor, Trevor Fung, Fabio, Grant and the Groove rider play the heavy housey beats all night around a live set.

TRADITION at the Starlight. £5, 10pm-late. DJs Trevor and Martin Madhatters and guests play their traditonal fonky selections.

THE WIRE CLUB at the Borderline. £5, 11pm-3am. DJs Gilles Peterson, Patrick Forge and Kevin Beadle play the deep jazz around hard live grooves.

FRIDAY

A.R.T. at Club Royale, 11 Whitehorse Street, off Curzon Street W1. £8, 10pm-late. DJs Johnny Walker, Steve Lee and guests play the housey, funky grooves.

CLUB LABYRINTH at 12 Dalston Lane. £10, 10.30pm-4am. Three floors of housey tunes spun by Adrian Age, Ginge and guests with all the lasers and FX you could possibly want.

CLUB W1 at Gullivers. £8, £6 Bounced members, 10pm-late. DJ Digger plays the rap and swingbeat sounds.

CLUB ZOO at the Soho Theatre Club. £6, 10pm-3am. DJs Bobby and Steve of the Zoo Experience play the house, garage, philly and soul.

CRUNCHIE at 169-171 Fore Street, Edmonton N18. £10, £8 Blastoff members, 11pm-6am. DJs Kid Batchelor, Chocci, Steve Bicknell, Harvey B and more spinning the house, alternative and ambient on two floors til dawn.

EGG at Woodys. £5, 10.30pm-3am. DJs Eren, Manic Josh and Christian spin the reggae, rare, balearic and more.

THE FEZ at the Starlight. £4 before 11pm, £5 with flyer, £6 otherwise, 10pm-late. DJs Gilles Peterson, Patrick Forge and Kevin Beadle play the jazz, soul and rap.

FUN CITY at the Park. £10, 10.30pm-3.30am. DJs Paul 'Trouble Anderson, Judge Jules, Carl Cox, Face and Fabio dropping the severe housey tunes.

THE FUNK-SHUN at the T&C2. £5, £4 concs, 11pm-2am. DJs Eddie Pillar and Roy The Roach play the fonky tunes all night.

GINSENG at 414 Coldharbour Lane, Brixton SW9. £5, 10pm-6am. DJs Dodge, Ronnie and Alfie spin the rap, jazz and be-

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bop til late.

GRAVY TRAIN at Legends. £7, 10.30pm-3.30am. Spike and Neville return to Legends for top-notch party night.

HYPE at the Underworld. £5 before 11pm, £6 thereafter, 10pm-late. DJs Steve Jervier and Mikey D dropping the killer kuts of swingbeat, soul, rap and new jack.

IF? at Maximus. £6, 10pm-3am. DJs Jay Strongman, Bob Jones and Colm Carty play the funk, soul and boogie.

THE MILK BAR at the Milk Bar. £6, 9pm-late. DJs Nicky Holloway and Paul Oakenfold play their party mix.

PACHANGA at Prohibition. £5, 10pm-3am. DJs Chris Greenwood and Pedro Rojas play all the latino sounds.

PLUTONIUM at the Wag. £8, 10.30pm-6am. DJs Paul 'Trouble' Anderson, Trevor Fung, Steve Bicknell, Steve Leigh and Grant play the funky, housey tunes til the break of dawn.

RAID at Wall Street. £10, 10.30pm-5am. DJs Paul Oakenfold, Steve Lee and Kevin Hurry play the housey-alternative grooves all night.

SUBMERGE at Subterrania. £5 before 11pm, £6 thereafter, 9pm-2.30am. DJs Checks, Richie B, and Danny play the rap, reggae, soul, funk and house.

SUMO at Gossips. £6, 10pm-3.30am. DJs Norman Jay, Judge Jules, Femi and Marco bring loadsa soul to the west end.

TROY at Busbys. £7, 10.30pm-4am. Phillip Salon hosts this bubbly night with top jocks in the mix.

SATURDAY

THE ALL NEW PIG CLUB at Grays. £7, £6 members, 11pm-3am. DJs Judge Jules and Jay Strongman mix up the soul, funk, house, rap and swingbeat.

AQUARIUS at Flynns. £10, 10pm-very late. DJs Phil Perry, Harvey and guests play the balearic and alternative until late.

BAM BAM at 52 Picadilly W1. £8, 10.30pm-late. DJs Noel and Maurice Watson dropping housey sounds all night.

BOOMTOWN at the Rock Garden. £3.50, 1pm-5pm. DJs Troop, T-Kut-K and Zaki playing rap and nothing else, with the Renegade Dancerz doing their stuff.

CHOICE at Subterrania. £7, 9pm-2.30am. DJs Norman Jay, Jeremy Healy and Colin Charles mix up the soul, boogie, house and rare for their choosy crowd.

CLUB CONCIOUS at 414 Coldharbour Lane. £5, 11pm-5am. DJs Brian Gee and Dirty Harry of the Shock Sound System play the rap, house, soul and reggae with live percussion.

CLUB LABYRINTH at 12 Dalston Lane. See Friday for details.

CONTROVERSY at the Underworld. £5 before 11pm, £6 thereafter, 10pm-late. This is a fortnightly gig 8 Dec, 22nd Dec etc. DJs Gilles Peterson, Brother Marco, Jonathan T and special guests playing the jazz, rap, soul and funk.

THE CRYPT at the Crypt, Town Hall Parade, Brixton SW3. £5 before 11pm, then £10!, 11pm-6am. DJs Steve 'The Klaxon' Jackson, Ellis D and Groove rider mashing up the housey sounds til the break of dawn.

DANCE WICKED at the Arch. £7, (£5 members), 11pm-very late. This is a monthly event on the first Saturday of every month. DJs Trevor and Martin Madhatters, Frankie Foncett, Ricki Morrison, Dobie and more drop the rap, funk, rare and heavy house on two floors til late.

DNA at Klub Trick at Legends. £7, 10pm-3am. DJ Trevor Fung drops the funky housey tunes for a dressed up crowd.

THE EXPLODING PLASTIC INEVITABLE at the Brain. £7, 10.30pm-3.30am. Inspired by Andy Warhol, DJs Billy Nasty and Keb Darge spin the soulful house, Euro and hip hop.

FAYRE GROUND ATTRACTION at the Astoria. £10, £5 Crazy Club members, 9pm-3am. DJs Ray Keith, Keith Moon and loadsa guests spin mucho heavy house all night long.

FLYING at the Soho Theatre Club. £8, 10pm-3am. DJ Dean Thatcher, Terry Farley, Scott Braithwaite and guests spin house and alternative.

THE GOOD, THE BAD AND THE UGLY at the Cask and Glass, Orchard Street W1, next to Selfridges. £4, 9.30pm-2.30am. DJs Jay Strongman, Mac and Freaky Reidy play rare, rap, swingbeat, funk and soul.

HOOT at Woodys. £7, 10pm-3.30am. DJs Maurice Watson, Tosh, Aryuee and Phil Asher gettin your bushes shakin all night with their cookin selection. HOUSEQUAKE at the Tabernacle. £6, 10pm-late. DJs Rich and Paul Armstrong and guests dropping the funky cuts.

LIVE BUT LEGAL at the Underworld. £5 before 11pm, £6 thereafter, 10pm-late. This is a fortnightly gig 1 Dec, 15th Dec, 29th Dec etc. DJs Abi Freeman, the Notorious Ratchet, Jonathan T and special guests getting busy with the sounds of funk, rap, swingbeat, soul and rare.

NINETY SOMETHING at the Milk Bar. £6, 9pm-late. DJs Dave Dorrell and Pete Tong play an upfront dance selection.

REACH at Woodys. £5, 10pm-3am. This is a fortnightly gig 8th and 22nd Dec etc. Free magazine presents a rocking jam with DJs Tee Harris, Bill, J.M., Jaimie, Paul M, Jeff John playing house, garage, ragga, funk and hip hop all night.

REASONS TO BE CHEERFUL at the Fridge. £7, 10pm-5am. DJs Ben and Andy Boilerhouse play a party mix of soul, house, rap and funk til late.

SECOND BASE at Dingwalls. £7, 10pm-3am. DJ Paul 'Trouble' Anderson and guests play the best Saturday night party mix of house, soul, rap and swingbeat.

SOUP at the Horizon, 34-36 Kilburn High Road NW6. £8, 11pm-late. DJs Graeme Park, Steve Bicknell, Harvey, Chocci and Glen Gunner play the housey tunes all night.

TOON IN at Ormonds, 6 Ormond Yard, off Duke of York Street W1. £7, 10pm-late. DJs Louise and guests play the dance toones for a party crowd.

UPROAR at the Park. £10, £8 members, 10pm-3.30am. DJs Matthew B, Dave Angel, Fabio and Groove rider play untold housey business all night.

WAVELENGTH at the Electric Ballroom. £5, 10.30pm-2.30am. DJs Jay Strongman and Colm Carty play a mix of funk, rap, rare and soul.

WHOLE OF THE MOON at Flynns. £6 before midnight, £8 after, 10pm-late. DJs Nancy Noise and Tony Wilson mix up

SUNDAY

BACK AT CHA at 310 Earls Court Road SW5. £4 before 10pm, £5 thereafter, 8pm-1am. DJs Seamus, Sammy Sam, Johnny Reckless and Jeff John play the funky boogie tunes.

BOB JONES SOUL BASE at the Bass Clef. £3.50, 8pm-midnight. DJ Bob Jones plays the deep soul from the 60s to the 90s.

PRIVATE! at Zigis. £3 before 9pm, £5 thereafter, 8.30pm-1.30am. DJs Carl Cox, Evil Eddie Richards and Jumping Jack Frost play the hot house sounds all night.

RIBENA at 169-171 Fore Street, Edmonton. £5, 9pm-3.30am. DJs Shadow Fax, Sumo, Paul M, Desert Rat, G-Force and Mind Warp play heavy house beats on two floors til late.

ROOTS, ROCK REGGAE at Dingwalls. £5, 9pm-1.30am. Joey Jay plays the cultural dub plates to his mellow crowd.

TALKING LOUD, SAYING SOMETHING at Dingwalls. £4, (£3 members), 12.30pm-6pm. DJs Gilles Peterson, Patrick Forge and guests play the vibing jazzy funky tunes around a live act each week.

TROUBLE'S HOUSE at the Rocket, near Holloway Tube, Holloway Road N7. £5, 8pm-2am. DJs Paul 'Trouble' Anderson, Colin Favor and guests play all the heavy housey beats.

TRUE FAITH at Crazy Larrys. £4, 1pm-6pm. DJs Bounce, Howard and 3-Style play the house, techno and indie all afternoon.

WELCOME BREAK at the Brain. £5, 4pm-midnight. DJs. Rob Acteson, Lindon C, Sumo and Shadow Fax play the housey, funky, alternative tunes at tea time.

KISS 100 FM AND PEPE JEANSWEAR PRESENT

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dec. 8th

dec. 22nd

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THE ARENA, 6-9 Green Lanes N8 (081-809-1460).

THE ASTORIA, 157 Charing Cross Road WC2 (071-434-0403/4).

THE BASS CLEF, 35 Coronet Street (Off Hoxton Square) N1 (071-729-3476).

BILLSTICKERS, 18 Greek Street W1 (071-437-0582/3/4/5).

THE BORDERLINE, Manette Street (Off Charing Cross Road) WC1 (071-434-1911).

THE BRAIN CLUB, 11 Wardour Street W1 (071-437-7301).

BROWNS, 4 Great Queen Street WC2 (071-831-0802).

BUSBYS, 157 Charing Cross Road WC2 (071-734-6963).

THE (CAMDEN) PALACE, 1a Camden High Street NW1 (071-387-0428).

THE CASK AND GLASS, Orchard Street (Next to Selfridges) W1.

THE COCKNEY, 161 Tottenham Court Road WC1.

DINGWALLS, Camden Lock, Chalk Farm Road NW1 (071-267-4967).

THE ELECTRIC BALLROOM, 184 Camden High Street NW1.

THE EMERALD CENTRE, Hammersmith Broadway (in the middle of the roundabout).

FLYNNS, Horse Shoe Yard (Off Brook Street) W1 (071-383-7766/071-491-3633).

THE FRIDGE, Town Hall Parade, Brixton Hill SW2 (071-326-5100).

GOSSIPS, 69 Dean Street W1 (071-434-4480).

GRAYS, 4 Grays Inn Road WC1 (071-430-2495).

GULLIVERS, 15-21 Ganton Street .W1 (071-499-0760)

HEAVEN, Under The Arches (Off Craven Street) WC2 (071-839-3852).

HQs, (Harlequins Restaurant) West Yard, Camden Lock NW1 (071-485-6044).

LEGENDS, 29 Old Burlington Street W1 (071-437-9933).

MAXIMUS, 14 Leicester Square WC2 (071-734-4111).

THE MILK BAR, 12 Sutton Row (Off Charing Cross Road) W1 (071-439-4655).

100 CLUB, 100 Oxford Street W1 (071-636-0933).

THE PARK, 38 Kensington High Street W8 (071-437-1078).

PROHIBITION, 9 Hanover Street W1 (071-493-0689).

ROBERTOS, 23-25 Kings Road SW3 (071-730-5585).

ROCK GARDEN, 67 The Piazza, Covent Garden WC2 (071-240-3961).

RONNIE SCOTTS, 47 Frith Street W1 (071-439-0747).

SOHO THEATRE CLUB, Falconberg Court (Off Charing Cross, behind the Astoria) W1 (071-287-9609).

STARLIGHT CLUB, Under the Great Western Hotel, Praed Street W2.

SUBTERRANIA, 12 Acklam Road (Under the Westway) W10 (081-960-4590).

TOWN AND COUNTRY CLUB, 9-17 Highgate Road NW5 (071-284-0303).

T&C2, 20-22 Highbury Corner N5 (071-700-5716).

THE UNDERWORLD, 171 Camden High Street NW1 (071-267-5086).

THE WAG, 35 Wardour Street W1 (071-437-5534).

WOODYS, 41-43 Woodfield Road W9 (081-286-5574).

ZIGIS, 225 Streatham High Road SW16 (081-769-3300).

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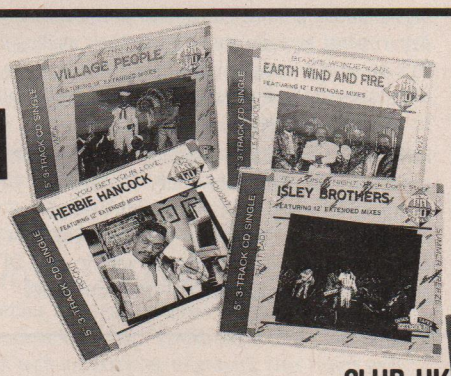

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Artists featured include Whispers, SOS Band, Shannon, Chic, Sister Sledge, Shakatak, Earth, Wind and Fire, Marvin Gaye and many more great names from the late 70's/early 80's dance scene are available on the above ranges and 12" Gold Singles.

A nicer guy you couldn't hope to meet, but one thing really gets Bob Jones' goat, it's time he got it off his chest.

For every 60 records a top DJ is fortunate enough to receive through their letter box every week, you're lucky if ten of those sides are usable - I say usable very loosely, I'm not talking specialist material, I'm talking mass appeal to the record buying public and the mass appeal has definitely been lost in 1990.

With record sales down to a very low level, it's about time record companies take stock of their product and start thinking twice before signing up half the acts they put on the market. No, I'm not saying restrict the 'unknowns', far from it, but promote them in a far better fashion. In the 60's/70's acts were nurtured along by their company, taken through the good and bad times and developed and matured into hit material. Now we have one-off signings whose product is generally sub-standard for today's market. They are promised the Earth by the company concerned then, when the tune finds itself in the cheap box of your local record shop only two weeks after being promoted, they're slung to the back of the pile and another one-off takes their place. When this happens you know something just ain't right.

Personally I think the A&R departments ought to think hard before inflicting agony in the hearts of the unsuspecting artists by seeing if the product fits the market - less product, better quality, and better promoted must be the order of the day. Maybe it's because on the dance side most of our A&R personnel are slightly too young to have any depth or knowledge of the music industry, who knows? Something must be done to protect the artists and the music, otherwise record shops will be filled with mountains of disposable plastic, and red faces will be the order of the day at the boardroom meetings of most of the UK's major dance labels. Some of the smaller companies have got it right, but the majority need a good shake-up. They seem to revel in "how many duds can we put out this week with the remix to follow in two days?" When the original cut hasn't even been busted in clubs.

In the mid seventies, when dance music was beginning to cut it's own niche in the land of the music industry, some companies promotional departments actually got to know their mailing list DJ's on an eye-contact basis, some got to know their taste and individuality; which product applied to which DJ's audience. T17

he DJ wouldn't get sent anything he/she couldn't programme in their club/venue. It saved the company time and money and didn't waste the presenters time. Nowadays that theory is right out the window - rock tunes are sent to soul DJ's and rap to reggae presenters - the companies don't seem to have a clue as to what musical tastes their DJ's can play or get away with.

On the production side, why is it anybody who has product to present to a company, and has an appointment with the relevant personnel, is kept waiting up to an hour in reception when the appointment was sealed a week before. "Sorry he's at a meeting" is the biggest excuse under the sun. Then the big wait really begins; if you're lucky enough to get beyond the red tape that surrounds these throned people and you've managed to secure a demo session at the companies expense, lack of communication sets in between you and them with "I'll ring you back in five" or "I'm busy right now, can you call me at six?" then "Oh sorry, he's gone, can I take a message?". Five days later and you're still waiting for a reply. These mind games seem to be very prominent in record companies - a simple yes or no doesn't figure in their vocabulary.

It must be very easy to blame the presenters, the public and even the artists for the recent lack of record sales, but with too much recorded crap on the market, why not start with the music industry, and record companies in particular? They should sort out these people who seem to know nish about their jobs or the industry, and only got their jobs in the first place by being a friend of a friend of a face on the music scene - alot of these people are drawing wares under false pretences.

FREE SAYS: STRING EM UP! It's the only language they understand.

TRADITION

SOUL, RAP, FUNK, SWING AND BOOGIE

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PADDINGTON TUBE £5

BOOGIE BOX SHOWDOWN

Paul Moss puts his ear next to the latest generation of ghettoblasters and checks for the boomingest bass.

For years Free has been down with the wax, finally the operation expands - the Free Sound Section. In this we will only be dealing with the boom products and taking them through their bass paces.

This month we kick off with the bastion of urban life - the portable hi fi machine. In years past it was enough to pack the box out with multi-coloured LED's and useless features, with bogus names like Automatic Reduced Friction Space Eject. Now stripped of most of the hype features, a new generation has been born with function the order of the day.

Still, most didn't perform - some did - all the machines mentioned managed to jump the first few hurdles though and we join the race in the concluding stages. All are decked out with two cassette decks, CD's, radios, multiple presets, hi speed dubbing blah, blah, etc. Here are the final five. So, hold tight as we find out where the bass is....

*** rating: 5 *'s - perfect.**
4 *'s - boom.
3 *'s - safe.
2 *'s - adequate.
1 * - dibby dibby.
0 *'s - thoroughly lame.

AIWA XW505

No fancy graphics on this monster. Just an old-school tone control. The chunky rotary tuning dial makes pirate spotting easy. Could perhaps do with a fine tuning control but who's complaining? Definition is crisp like a papadom and for it's size it throws it's sound well. Looks techno, with an LED screen for monitoring all the CD, tape functions etc as well as giving the time of day.

Slick design, with the bass units sitting pretty under the main speaker system. This machine performs and sometimes looks as though it may be about to take off at any moment; with only four lunar module feet holding on to the ground.

One dis. though, that appears to hold true for all the machines we tried: bass. Although it has a bass range control, at high volume, bass distorts. £249.

****

HITACHI CXW700

There's a little red light that makes this machine look either like a pig or a fly's head, depending on how you look at it. Definition is ticking over to the def side.

This one has 'Surround' 3-D sound and like the brother Chuck D said, "Don't believe the hype". Yeah, OK it added something to the sound; a slightly spacier feel. Bass response was a bit dibby. Very user friendly, with most controls being easily accessable. All 'n all reasonable value at £250.

**

PANASONIC RX - DT5

This machine is technical - possibly too many buttons. I felt sometimes as though I was launching a nuclear missile. A simple tone knob, which makes the sound easy to control. Wicked definition, with an XBS bass system that can handle well up to about 2/3rd's around the clock. Volume could be tuffer! Certainly one of the better machines and good value at £249. ***.

PHILLIPS AZ 8594

If nothing else, rest assured this would survive a thermonuclear blast. Looks like a tank. Definition is tuff with an extra leg of graphic that reacts well when switched into turbo bass mode. Digital tuner was a bit slow. Probably the loudest of the bunch, but like I was saying all along , the question of bass response needs to be addressed by all. Remote control is tuff and urban. I tried to copy a tape on it and it came out terrible. Biggest dis. though is the price at £300.

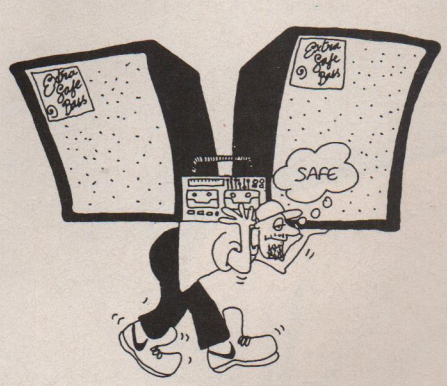
***

SHARP CD75E

A handy bedsit unit with detatchable speakers and a remote control. The definition is a bit muddy on the drum and bass, but the 4-band graphic goes some way to sorting this out. The X-bass feature is basically just another leg of the graphic and, to be honest, it's not quite there. All round it does well. User friendly rotary tuner - like it. The LED screen does not cook breakfast but that's about all it doesn't do. Looks solid and sounds better when the speakers are detatched. Perhaps.... no definitely overpriced at about £300.

**

CONCLUSION: The Aiwa definitely came out the best of the bunch, as far as the Free posse were concerned, but don't take our word for it - get out there and do the tests for yourself.



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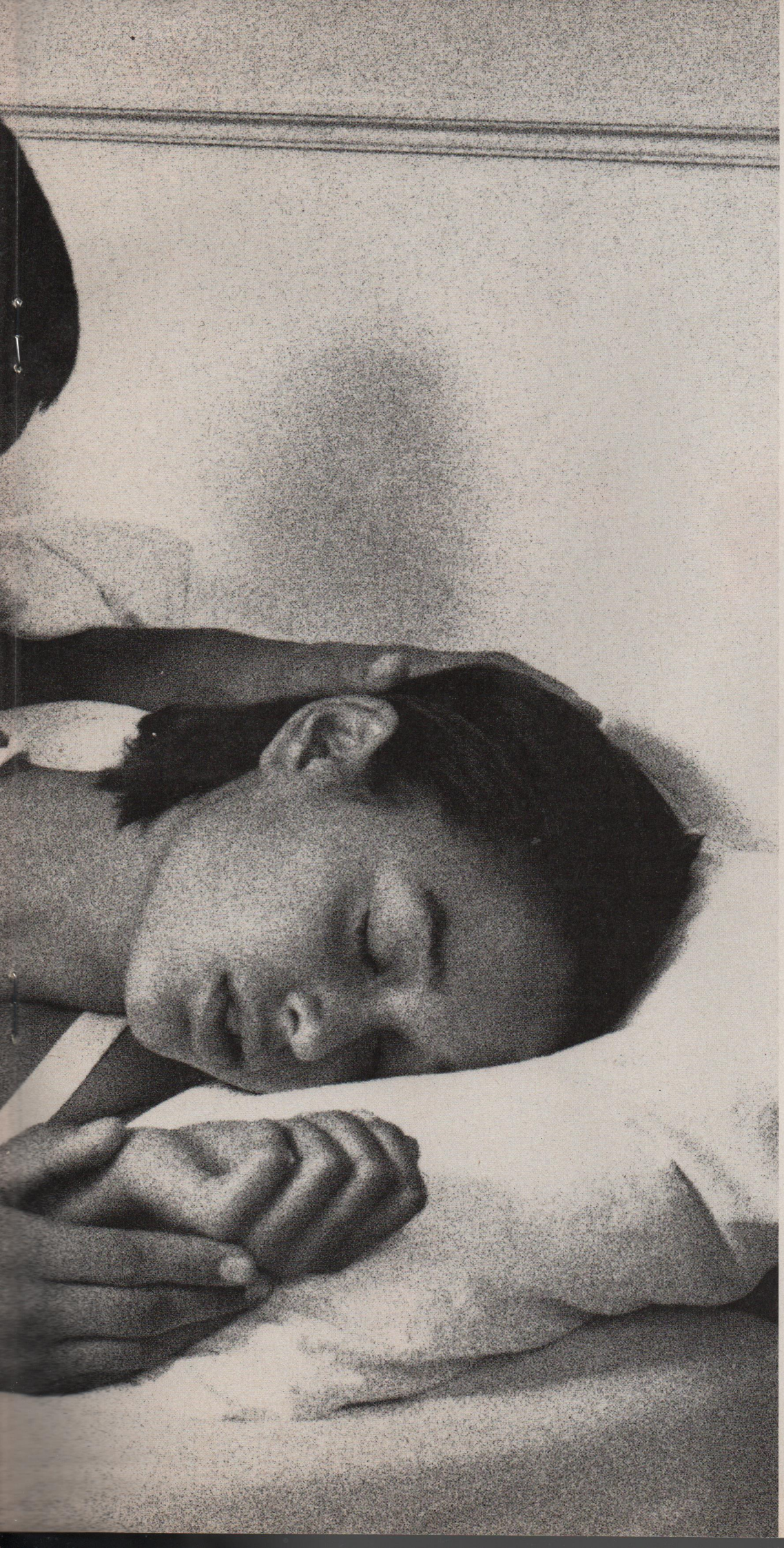


THERE'S NOTHING LIKE A LITTLE KISS FIRST THING IN THE MORNING.

yawn

kiss

bath

kettle

kiss

toast

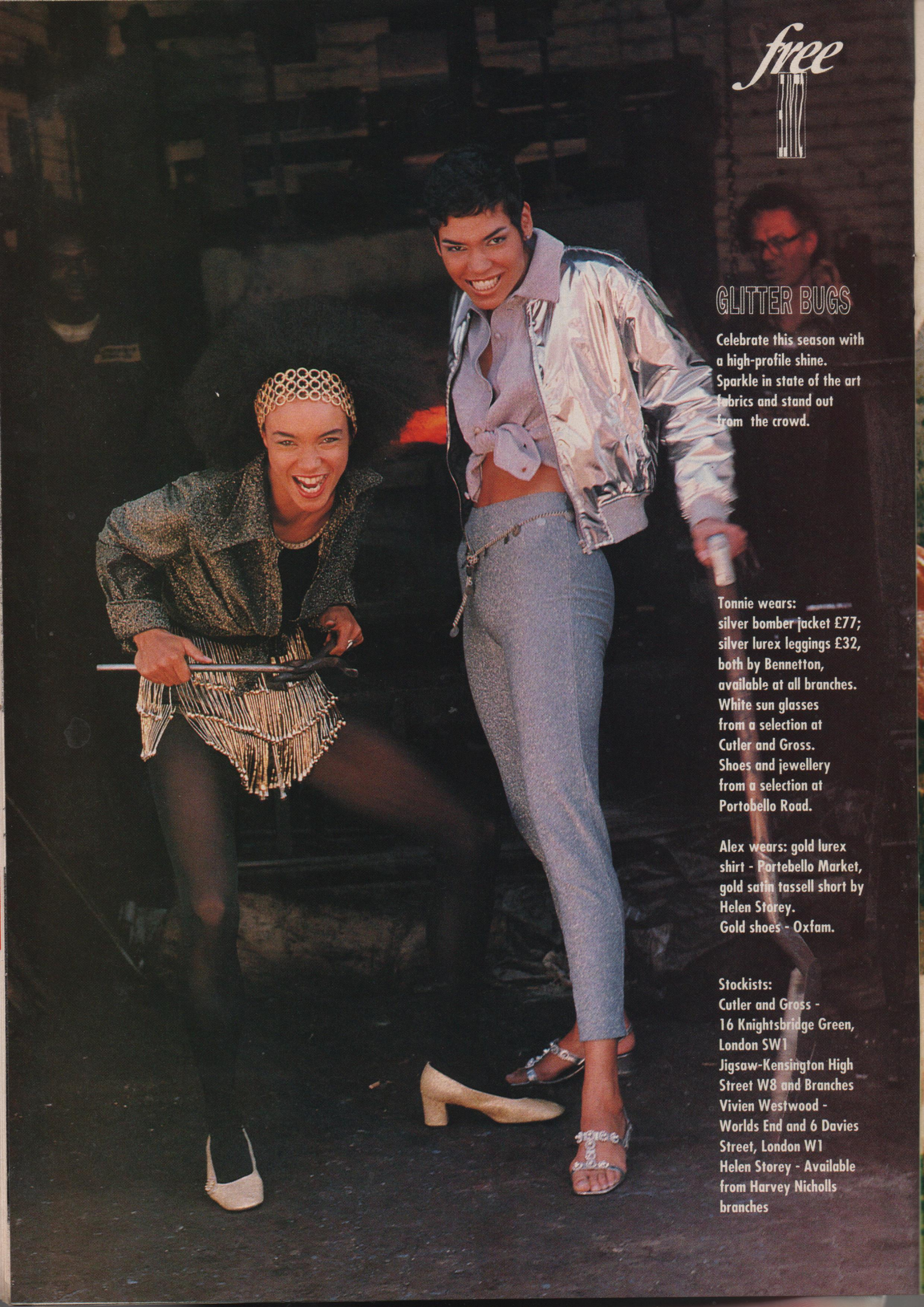
clothes

kiss

yummy

Kiss 100fm

THE STATION ON EVERYONE'S LIPS



free

GLITTER BUGS

Celebrate this season with a high-profile shine. Sparkle in state of the art fabrics and stand out from the crowd.

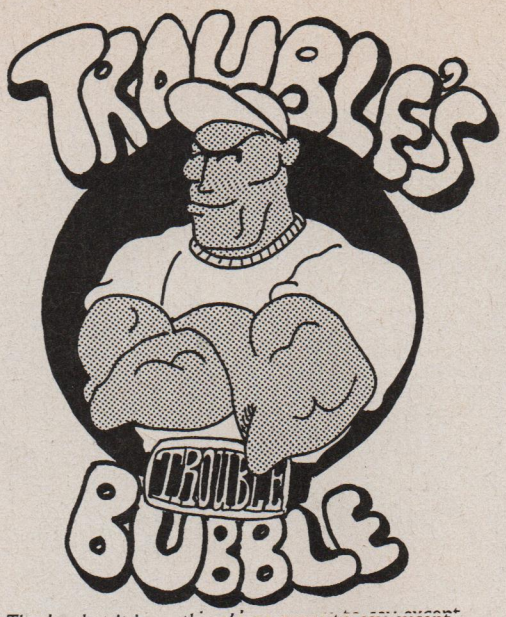
Tonnie wears:
silver bomber jacket £77;
silver lurex leggings £32,
both by Bennetton,
available at all branches.
White sun glasses
from a selection at
Cutler and Gross.
Shoes and jewellery
from a selection at
Portobello Road.

Alex wears: gold lurex shirt - Portebello Market, gold satin tassell short by Helen Storey.
Gold shoes - Oxfam.

Stockists:
Cutler and Gross -
16 Knightsbridge Green,
London SW1
Jigsaw-Kensington High Street W8 and Branches
Vivien Westwood -
Worlds End and 6 Davies Street, London W1
Helen Storey - Available from Harvey Nicholls branches

Tonnie wears: brown velor cat suit, £295, by Vivien Westwood, brown fur hat from a selection at Jigsaw.

Photographer: Matthew Naylor
Stylist: Charty Durrant
Make Up: Luisa Ascensao
Hair: Jo from Carey Temple Mcadam
Models: Tonnie and Alex - Storm
All processing by Cleveland Photographic (071 636 5165)



RUN DMC: 'What's It All About' (Profile)

Undoubtably the best Run tune for quite a while. Everyone's talking about this, go out and buy one just for the cheekiness of the crew using the Stone Roses' riff. This one will be big, believe me.

MAIN SOURCE: 'Looking At The Front Door' (Wild Pitch)

Lots of respect goes out to the large Professor and Sir Scratch. A male answer back to some of men's problems with a stubborn bitch. All men should buy this now. Bought the album last year, which ain't got the same mix but the album is tuff.

THE POINTER SISTERS: 'Insanity' (Motown)

The Sisters are very very strong nowadays and Motown are using them to their best. Steve 'Silk' Hurley's mixes can cross over mainstream if Motown push it right. The kick drum really rocks this tune on club systems and is even better on my Walkman headphones.

BELL BIV DEVOE: 'I Thought It Was Me' (MCA)

BBD claim this to be mentally hip hop, smoothed out on the R'n'B tip with a pop feel appeal to it. That's what it is so there's no more to say except buy one

GUY: 'I Wanna Get With U' (MCA)

MCA are releasing stuff very fast nowadays, and good stuff at that, this tune being one of these. Produced by one of Swing's lords Teddy Riley. This mix is different to the album Future.
A must to check out because of the Guy sound. Always a good buy for people with knowledge.

CHRISTMAS COMPETITION

The prize on offer for my Xmas comp. is a starters' kit for budding young DJs: one hundred twelve inch singles go to the person who comes up with the best reason why they want to be a DJ. Phone through your answers to the FREE! competition hotline: 0836 404 560.

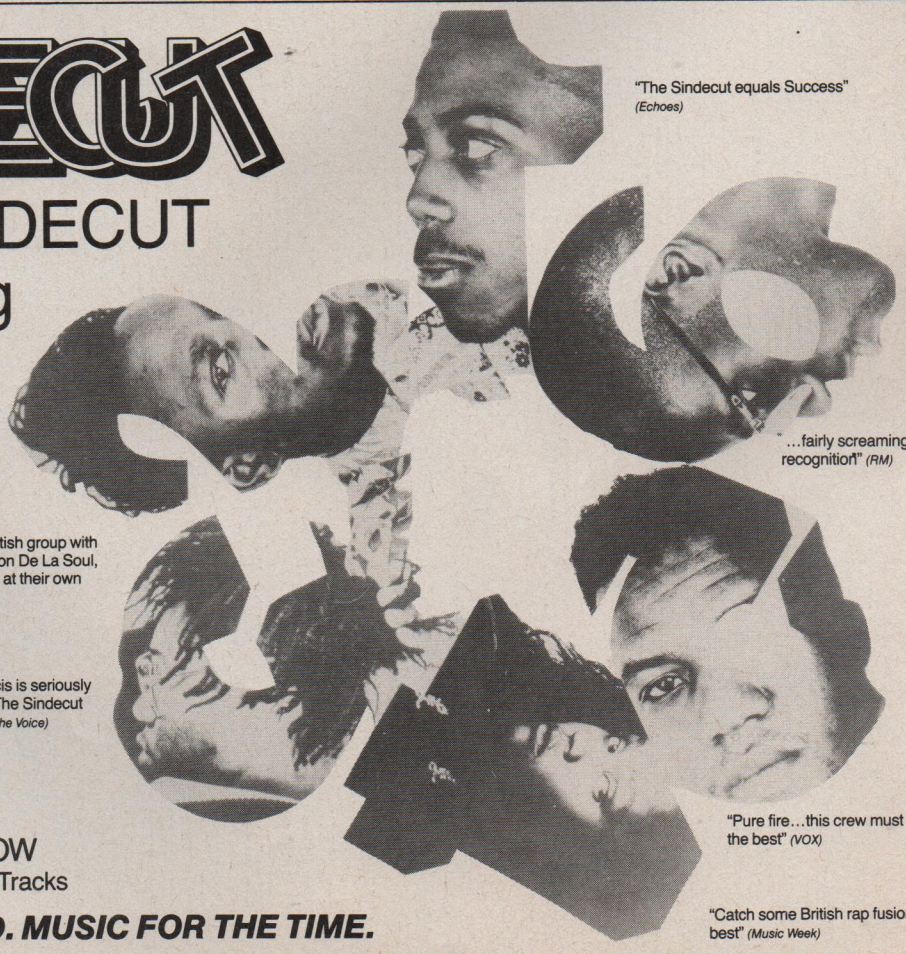
CHECK LIST:

TEN CITY: 'State Of Mind' (Atlantic)
Great album. Watch out for the Pesting track.
D.J. BREAK CLASSICS VOL. 3 (Underworld Records EP)
Earth people party mix. Pal Joey and Crazy Frenchman in N.Y. effect.
FAST EDDIE: 'Make Some Noise' (DJ Inter Rec.)
Smooth Extended Mix. F.E. Hip House king.
STEEL GRAY: 'Do You Want To Dance' (DJ Inter Rec.)
Tyree Mix. Joe Smooth back again.
JOE SMOOTH: 'One Moment In Love' (DJ Inter Rec.)
Deep Mix. Flavour of the month is obviously Joe Smooth.
ROQUI: 'I've Just Begun To Luv You'
Nu Club/dub. Rheji Burrell in the house.
CHUBB ROCK: 'Treat 'Em Right' (Album Select Rec.)
Chubb Rock kicking NYC style.
BARBARA TUCKER: 'Open Your Heart To Love' (4th Floor Records)
The R'n'B tip. Tommy Tucker in the mix.
PAL JOEY: 'Runaway' (Champion)
Pal Joey smoking, hope he lasts.
MR FINGERS: 'What About This Love' (FFrr)
Even deeper mix. Frankie Foncett showing NYC some style out of London. Tuff mix

Don't forget that you should support this music by buying it, because if you don't buy it we can't make it so you can't hear it right. Be lucky Paul Anderson 3-5 Sat Kiss 100 FM.

SINDECUT

THE SINDECUT
Changing
the
Scenery



"The Sindecut equals Success" *(Echoes)*

"...fairly screaming out for recognition" *(RM)*

"Possibly the first British group with the potential to take on De La Soul, The Jungle Brothers at their own game" *(Melody Maker)*

"...singer Louise Francis is seriously talented. That's what The Sindecut are all about, talent." *(The Voice)*

"Pure fire...this crew must be one of the best" *(VOX)*

"Catch some British rap fusion at its best" *(Music Week)*

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THE ALBUM OUT NOW
Tape & CD contain 2 Bonus Tracks

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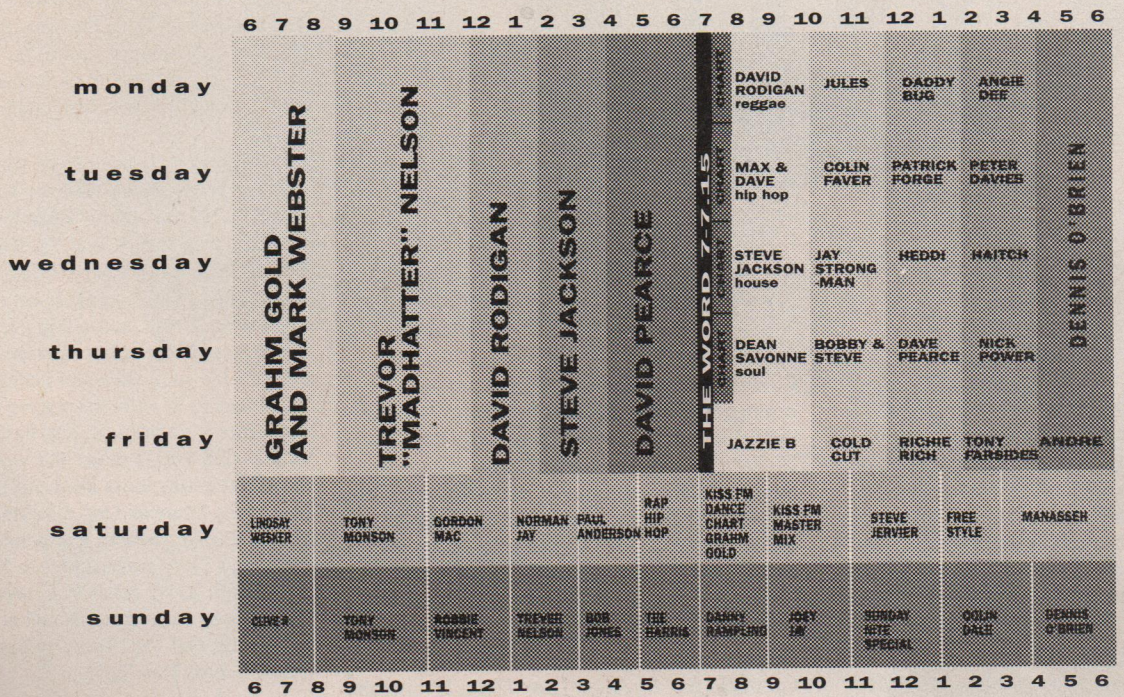


KISS CHRISTMAS

Kiss' Christmas programming schedule is gonna snap you out of your TV and turkey stupor with a hard-hitting selection of specials: specific features on artists like the Winans and Nancy Wilson, a marathon Christmas mix showdown and a full round-up of the year's best-selling specialist tunes. In addition Kiss will be asking you to vote for your favourite tune of 1990, to compile a special listener's choice chart show.

SUNDAY NIGHT SPECIALS

Transmitted every Sunday evening from 11.00pm - 1.00 am, these specials focus on a specific artist or musical genre. To date artists like Earth Wind and Fire, KRS 1 and Ten City have been in the Kiss studio, whilst lovers rock, go-go and Def Jam have featured as music specials.

SUNDAY NIGHT SPECIALS

OVER THE CHRISTMAS SEASON:

2 December: Nancy Wilson. LLoyd Brown aka Daddy Bug presents an intriguing profile of this legendary artist, with an interview and selection of music. 9 December: The Bonking Special - music to make love by. Sweet soul music from the 70's and 80's brought to you by Kiss jocks Lindsay Wesker and David Rodigan.

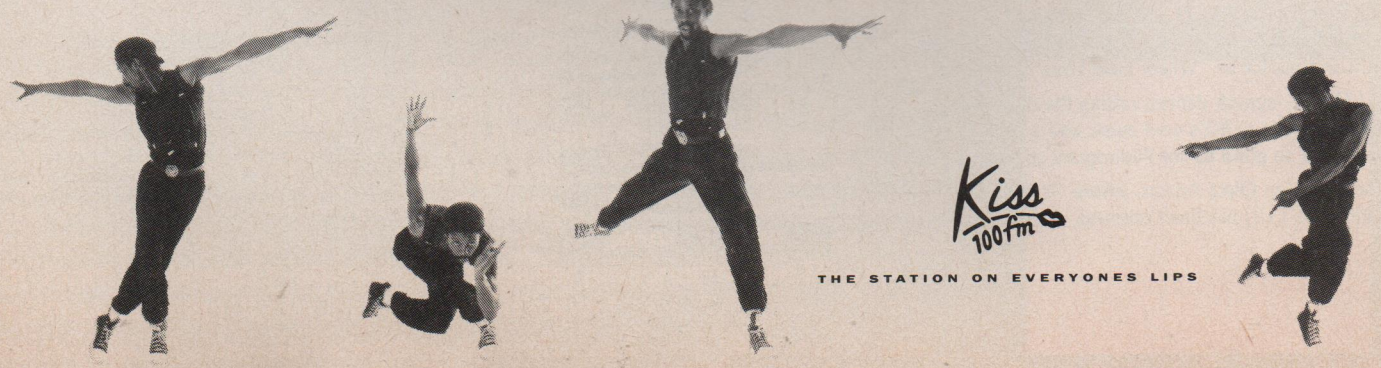
16 December: The Winans. Words and music from the Brothers Winan.

23 December: Listeners choice. Call in now and elect your tunes of the year for this specially compiled chart show. All you have to do is call Kiss on 071-700-3948. Phone lines will be open day and night through to 15 December.

24/25 December: Marathon Mix. One almighty festive mixing session from all the Kiss jocks, battling it out on the turntables.

26/29 December: reggae, hip hop, soul and house chart shows; the best-selling records of 1990 in each of these specialist areas, three charts specially compiled by MRIB.

30 December: Kiss 100 Fm dance chart 1990. The grand finale to Kiss' end-of-year retrospective - a run-down of the best-selling dance records of 1990, compiled by Gallup.



Kiss 100fm

THE STATION ON EVERYONES LIPS

THE SOUL PAGE

Bob Jones gets miffed about snobbish record buyers and urges you to Buy British.

Why is there still this stigma amongst soul collectors in Britain regarding UK released product, the armchair collectors- who've got so much to say at weekenders and who only surface from their collections twice a year to go to Blackpool - seem to snub British releases, both from American and UK artists. This is possibly the reason why labels like Ardent and Motor City are not cutting it in terms of record sales. The purist attitude leaves much to be desired and I've come to the conclusion that these music dinosaurs don't give a hoot about the sound as long as it's rare and worth £50 plus.

Ian Levine's UK label Motor City has released some brilliant sides over the past twelve months; tunes from Francis Nero, Ronnie McNeir, Johnny Bristol, Chuck Jackson - all worth hearing out, and recent 45's from Frankie Gaye, GC Cameron, Betty Levett and Richard 'Popcorn' Wylie are pure collectors items and should not be dismissed. UK labels need all the help they can get - don't ignore them, otherwise we'll be moaning when they've gone and paying ridiculous cash for hard to get items on British. Ian Levine believes in the music and has sold his life on it, so all you so-called musoes and DJ's who think you know a bit about real soul - stick your hands in your pockets and put your money where your mouth is. Buy and play this product, you have been warned.

Staying with UK based labels, keep a look out for a moody little mid tempo side that comes from Footprintz records, Finsbury Park. It's been floating around on promo for a few weeks now and it deserves more turntable action, 'I Belong To You' by Eternity is the tune to watch. This London based band ooze soul, 1990 style, and this should be given priority - class, pure class. As is 'Be My Girl': J Harris - I know this one has been happening for a month or two, but it's cut on About Time Records, based in Sheffield and again I'll echo that it's British product too good to throw away. Have you purchased Eve Gallagher's top dance tune yet? It's 'Love Come Down' on UK Protein (Prot 612) and is a bumping UK garage dancer - awesome, the girl can sing - as can Alison Limerick on 'Where Love Lives' (Arista UK 613509) - superb dancer, raising the dust; a must for collectors of 90's soul music and a song as well. It's so good to see Phonogram sticking to their belief in Oleta Adams, whose 'Rhythm Of Life' (Ole 112) has been reissued. Some of us have worn out copies of this song from the first time around, over a year ago now, and it sounds as fresh now as it did then - cheque book out - nuff said, buy it, it's soul.

Cooltempo Records are starting to become the obvious soul label amongst the majors. With acts like Innocence it's not hard to see why their new LP 'Belief' is a combination of street sounds and class soul ballads and should not be ignored. Also they had the courage to release a cold shower ballad 'Matter Of Fact' - on the street, it builds into a lovely floating song which will win over any heart whose soul is in the right place - good stuff and again it's British.

Other 33 1/3 plastics which are constantly on my turntables are 'All About Love' (Tezru LP) available through The Heights record shop PO box 221 London SE22 (081-693-6685), brilliant album from te guy who gave you 'I've Been Watching You' - no contest, just listen to 'She says That She Loves Me' and you'll melt. Ten City 'State Of Mind' is getting a lot of action for cuts like 'Superficial People', 'It Ain't No Big Thing' and the moody instrumental 'Nothing's Changed' - buy, it's very good. As is Destry's debut outing on desire, 'Glass House' - very modern, very classy - very, very, and worth the UK asking price. Soul music - nothing more, nothing less. As is Gary Taylor's long awaited Expansion release 'Take Control' (Ex LP 5); it's been worth the wait as the whole album is classy soul music. once you've heard cuts like 'Whatever', 'Take Control', I need', 'Wishful Thinking' - you'll see what I mean. Apparently there's rows going on between Expansions directors as to whether the CD should contain one more cut than the vinyl - the whole world waits with baited breath!

Al B sure's 'Private Times And The Whole 9' (W Bros) is worth it just for 'I Want To Know' - purchase please! From the same stable comes the accapella harmonies of Take 6 'So Much To Say' (Reprise LP). This sextet of perfect voices fresh up our lives with this LP, brilliant songs not to be ignored.

On the dance side, the bumpin tunes worthy of your needle are Dance Advisory Commission: 'Gonna Get Over' (Force Records New York); Scott Taylor: 'It's Not That Far Away' (Backbeat Records New York); Cheryl Ashley: 'Closer To You' (Sound Pak-Chicago); Roqui: 'I've Just Begun To Love You' (Nu Groove US). Gherkin Records from Chicago have at last released Gallifre, featuring the vocal talents of Jimmy Lee on 'Set Your Mind To It' - I've been going nuts about this track since it surfaced on 'The Best Of Gherkin VOL 1' (GR 1002) earlier this year. Larry Heard's company looks like being the soul/dance label of the future and his Alleviated label have already proved that with Ron Wilson's 'Prove It To Me'. Now Larry gives respect to Kriss Coleman 'Shine' (ML 2210) it has Ron, Veronica Williams and Larry on backing vocals and is a top tune. As is 'Can You Feel The Music' by Dawn Martin (Maxi Records New York).

A real moody dancer to surface in the new year is 'Take Me Now' - I'm sworn to secrecy over the artist but it will be via Warner Bros., my lips are sealed, but I will say it's a killer. Short ones to listen to: 'Be My Angel': Keith Channer (Climaxx US 7-inch); Chuck Robinson: I Feel It Coming' (Vanity US); Five Wagers: 'Until I Found You' (Nation Time Records US); Frank And James 'You Got The Love I Need' (White Enterprise US). On slate at the moment, to be issued in the new year, is Debbie Sharp's rousing gospel dancer 'Pay The Price' - a happy soulful tune that preaches the word - the word is soul.

Til next month, have a soulful Christmas and a loving new year. Bob Jones.

Bob says buy British!

THE LEFT SIDE CHART

1.RICHARD 'POPCORN' WYLIE: 'See This Man In love' (Motor City UK 12-inch)
2.ALISON LIMERICK: 'Where Love Lives' (Arista UK 12-inch)
3.EVE GALLAGHER: 'Love Come Down' (More Protein 12-inch)
4.ETERNITY: 'I Belong In You' (Promo UK 12-inch)
5.DEBBIE SHARP: 'Pay The Price' (Promo 7-inch)
6.KRISS COLEMAN: 'Shine' (Alleviated US 12-inch)
7.CORTEZ: 'All About Love'- entire LP (Tezru-The Heights UK)
8.BILLY ALWAYS: 'I Need You'/'One Of Them Thangs' (Wayl;o LP UK)
9.FACE II FACE: 'I'm Afraid Of Love' (Total Control US 12-inch)
10.INNOCENCE: 'Belief' - entire LP (Cooltempo UK)

Christmas Competition

1.What part of London does Donna Gardier come from?
2.Who owns the UK Motor City label?
3.When was the first issue of Free?
If you can answer the three questions above, phone into the FREE! competition hot line: 0836 404 560.
The first person to phone in the correct answers will get to sit in on my show on Kiss on Sunday afternoons and play some of their favorite records.

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the HIP HOP page

Jonathan Taylor our bleary eyed hip hop loafer runs into Flavor Flav. for this world exclusive, of which more next month.

"Hip hop is very strong in London, you know what I'm saying and it's very well respected here because one thing I can say about Europeans is that when it comes down to hip hop music one thin Europeans get the understanding of what the rapper is saying, you know what I'm saying? The actual politics, the message and the you know the reason, why I say that is because they take the lyrics man, you'll take lyrics and you analyse them you know what I'm saying, You see back home in America you know most thing that they care about is the beat, you know what I'm saying, as long as they got a nice fly beat all they want to do is dance. And alot of Americans do miss the message, I'm not saying all Americans don't listen to the lyrics or they don't analyse the lyrics but Europeans read alot, that's one thing I can say you'll do is read alot and you'll get to understand what the rapper is saying and everything so therefore you know as long as its a positive message you gonna be more with the flow you know what I'm saying. The other thing I'll say about you'll is party-animals, you love to party, you know what I'm saying. When it comes down to hip hop every time we do a gig over here the arenas are packed everyone's going crazy I love it here, I'm well respected here, well loved here so my views on hip hop over here is the utmost.

My solo album is gonna be called 'Life Styles Of The Rich and Flav'. I'm gonna be doing all sorts of tracks, the album is gonna be very versatile. Released in late 1991, I'm gonna have stuff on my album with me using instruments personally, cos alot of people don't realise that I can play instruments. Also I'm something of a comedian, and I'm gonna have a little comedy on there cos I'm forever making people laugh. I'm gonna have stuff that'll make you cry, and stuff that'll make you puke up!!! All kinds of flavors, cos flavor's in everything you do."

As Christmas gets closer so the record shops are getting fuller with new releases, and fortunately top quality Rap is at the forefront. We have some serious new shit out there as Rap music proves once again that it can and always will deliver the goods. First off is a new act that will undoubtably be compared by many to De La Soul, called Groove B Chill their debut LP 'Starting From Zero' (A&M Records) is a major piece of happy, soulful, funk. The sound is for the dancefloor with the title tune dropping every time, bubbly B-lines mixed with Chill-E-Dawg's raps and some cunning little hooks; 'There it is' and 'Let It Roll' a cute little number produced by Prince Paul also do the business on the floor. Firing! Get it swift. In a similar vein with its happy swinging style is 'Swing' by Joeski Love from his debut LP 'Joe Cool' (CBS Records), a double fonky dancefloor tune. Also on this buzz is Dana Dane's LP 'Dana Dane 4 Ever' (Profile Records) which is another happy-swing kinda LP with two killer kuts, 'Tales From The Dane Side' is baad 'n' bumping sampling Sly Stone, and 'Something Special' is a beautiful piece of jazzy-swing.

The Grand Daddy Of Rap

Another high class LP comes from Grand Daddy I.U. 'Smooth Assassin' (Cold Chillin Records) is so slick its frightening. 'Pick Up The Pace' is fast 'n' funky, while 'Soul Touch' is a spine-tingling piece with some gorgeous vocal samples and a feisty piano riff doing it all over the place. The whole album is shocking, buy it. Grand Daddy's rap style is smooth and rolling like Big Daddy Kane whose LP 'A Taste Of Chocolate' (Cold Chillin Records) just landed. Dett. Relaxed, cool and funny. 'Keep 'Em On The Floor' does just that with a get-down groove, 'Dance With The Devil' is a mean little message about that old evil crack, and 'Big Daddy vs Dolemite' has got the living curses in it. This is some quality confectionery, and Kane certainly ain't no Bounty Bar!

Other rough cuts about include 'The Power Of Myself Is Moving' by Isis from the X-Clan, the tune comes from her debut LP 'Rebel Soul'

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(4th&B'Way Records) and samples Slave's 'Just A Touch Of Love' to beautiful effect. B-line funky stuff for the floor, and strong politics too. Paris has a twelve out 'The Devil Made Me Do It' (Vocal Mix) (Tommy Boy Records) which keeps to the harsh sounds and politics of the 90s, as does MMG-2 Black 2 Strong with 'Burn Baby Burn' (Clappers Records) (see the record sleeve to find out what this one means) serious Black Panther stuff, check it out if you can handle politics and harsh and heavy beats and rhymes. Menacing.

There's a riot going on

More to come with the Uzi Brothers tune 'There's A Riot Going On' (Capitol Records) keeping to the rare-groove vibes, and King Tee releasing 'Diss You' (Dance Mix) (Capitol Records) with its Rolling Stones send-up of 'Miss You' and a cookin' B-line. Other American stuff about includes 'Buck Whylin' by Terminator X and The Valley Of The Jeep Beats (CBS Records) rough scratching! And RUN DMC enter the arena again with 'The Ave.' (Profile Records) from their severe long-player. Have they still got the funk? Yes! Get it! And get ready for the album cos its as ruthless as Saddam H! Meanwhile King Sun releases his LP 'Righteous But Ruthless' (Profile Records) a very interesting LP worth a listen especially for 'King Sun With The Sword' a fast 'n' furious dancefloor tune, and 'Cold New Yorkin' a bumping and pulsing piece of East Coast bragging.

FLAVOR FLAV GETS HYPED AT THE UNDERWORLD PHOTO-DANNY BARNARD

Information to raise a nation

Rich Nice's LP 'Information To Raise A Nation' (Motown Records) contains just that, the title track and 'Two Seconds From Disaster' are DEEP, as is 'Dead To The Knowledge' a haunting anti-drug rap. The other cut is a funky B-line bit 'Trouble Man'.

Finally back in the British dancefloor mode we have 'Silk Smooth' by Monte Luv and DJ Rob a relaxed boogie-rap tune which uses George Benson for its groove; 'Down to Earth' (Cool As...Mix) (Cooltempo Records) by Monie Love drops the jazz-funk business too and my final vinyl is 'Side 2 Track 4' by Mikey Mike and the Milestones Of Funk which cuts up the Brand New Heavies in a very useful way.

Anyway, I'm off laters....I leaveyou this month with my competition.. Happy Christmas.

CHRISTMAS COMPETITION

The prize on offer is a pair of tickets to London's newest club, The Underworld in Camden, for a Friday night with Steve Jervier and Mickey D, and Saturday night's Controversy with Gilles Peterson, Brother Marco and me, Jonathan T. Just answer this simple question: what was the name of RUN DMC'S first album? Phone in with your answers to the competition hotline, 0836 404 560. First two correct answers win.

Kiss 100 FM Merchandise

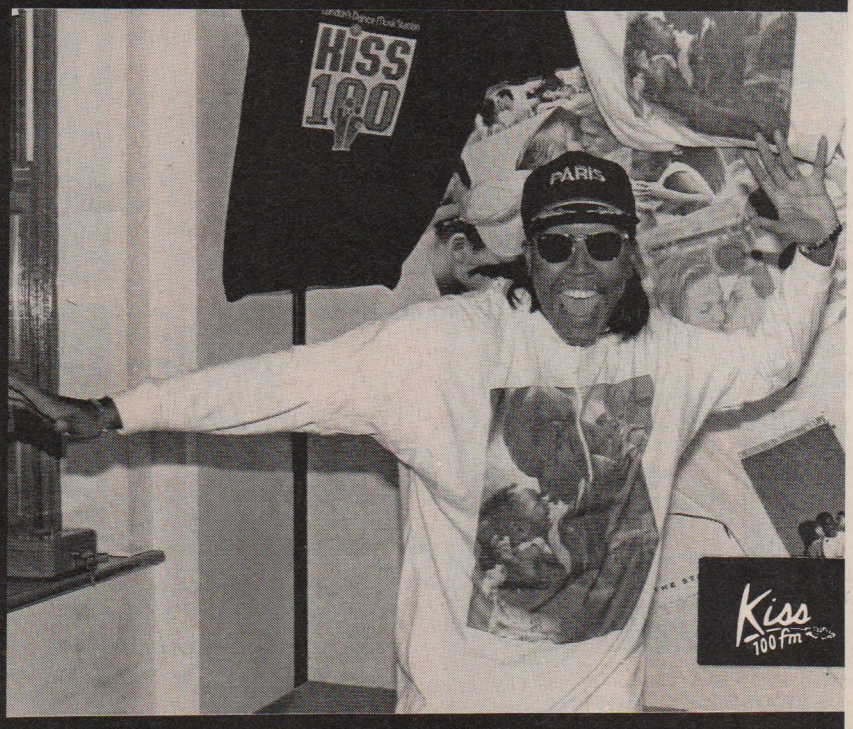
Kiss 100 FM merchandise is now available every Saturday from the Kiss shop situated at 80 Holloway Road N7 (just down the road from Highbury and Islington Tube).

The Kiss range of T-Shirts and baseball caps are available from the following prices:

caps £7
short-sleeved £10
long-sleeved £15

The shop is open from 10am-6pm every Saturday...

Photo: Mica Paris wearing Kiss merchandise by Jeremy Van Riemsdike.



Patrick Forge with what's jazzy and what's dodgy.

What the funk is this? I beg the question how do we define the new music? How can hip hop be called the new jazz? Let's get a few things straightened out; any track that relies purely on sampling can never claim to be anything more than 'jazzy', it may have the flavour without the real taste. However, increasingly, the drum 'n' bass production of hip hop is combined with real instruments, but as Duke said: "it don't mean a thing if it ain't got that swing", and it means even less if it ain't got the JAZZ. After all, the odd sax or piano solo slung over a healthy wallop of drum 'n' bass is just basically contemporary jazz-funk, not that there's anything wrong with that. As Coldcut's Matt Black always tells me, I've got a dodgy jazz-funk past, and I reply that I hope I've got a dodgy jazz-funk future! Why should jazz-funk be dodgy? Well a one word answer might be Shakatak, if you know what I mean. Anyway, contemporary jazz-funk can be well dodgy too. Take for instance Joint Venture's 'Funky Or What?' (Warlock), it's been put together by, amongst others, fusion bass-ace Victor Bailey, the track is pushed along by some Maceo style sax and Bailey's bassy bits, but it could have been so much better without that nasty "ah yeah!" phrase being cut-up throughout. Definitely dodgy!

Out of a similar bag comes Izit's 'Make Way For The Solos' (Pig And Trumpet), the instrumental B-side of their current single. Another slice of contemporary funk without a trace of dodginess, and that Izit flute and baritone sax combination working well to give it that jazz flavour. But izit jazz? No, but its definitely groovy. In a similar vein, and well worth checking is Skatemaster Tate's 'Joe's Jam' (4th & B'Way), another B-side, and a rambling mid-tempo excursion in the contemporary jazz-funk mould. All this jamming on the groove is cool, but it's nothing new, what we're really looking for is something that can touch the same vibe as say, a Herbie Hancock record, be it 'Maiden Voyage' or 'Headhunters', at least with Herbie records like these you can feel it's the real deal. So perhaps it will take something really spectacular, like Herbie and Ron Carter in the studio with the Young Disciples (surely Public Enemy- Ed.) before we can really talk business. You never know.

Personally I'm sympathetic to the idea of hip hop as the new jazz when the vibe gets deep; check out A Tribe Called Quest's new B-side 'If The Papes Come'; its not just the riddim on the ride cymbol or the fonky organ sample, it's the abstract rap and generally 'out' feel that makes music like this as much Theolonious Monk as it is Public Enemy. And whilst on the subject of all things 'out', the Dream Warriors 'My Definition Of A Bombastic Jazz Style', and Black Dog's 'The Weight' are two records that definitely go all the way.

Last month's Free! review of Ashley and Jackson's 'Solid Gold' made reference to "a dodgy Galliano type rap" which, was an unnecessary slur. at the debut London appearance of the Galliano project a capacity crowd turned up. Considering this was their second ever gig, the response to Galliano and his band, which included sticksman Steve White and Mick Talbot on keys, was overwhelming. It's amazing how many people can dig a "dodgy rap" artist when they witness the belief and integrity of this POET's performance.(Alright already, we've got the message.-Ed.) The Galliano LP 'In Pursuit Of The Thirteenth Note' is now set for release next February and features a guest appearance from Roy Ayers.

Finally this month, although we approach the festive season, we should spare a few thoughts for Art Blakey who died at the end of October aged 71. As the great man said "I'll play drums until Mother Nature tells me different.I'll retire when I'm six foot under." R.I.P.

COMPETITION

we have a number of Talkin Loud compilation LP's and for the lucky winner one of the extremely desirable and incredibly trendy Talkin Loud tops to give away. All you have to do is complete the following phrase:

"It don't mean a thing if it ain't got that...?...."

The wittiest reply wins, just phone the FREE! competition hot line on 0836 404 560 and leave your answer.

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GLOBAL

Dorian Silver talks to Tania Maria and sets the most ridiculous competition.

Since her days with Concord, Brazilian piano sensation Tania Maria has had a cool reception in the UK. But her latest set - 'Bela Vista' - should change all that.

A vibrant collection of Tania's scat refrains, bossa grooves, plus Will Lee's hefty bass and Brazilian percussion. The LP marks a welcome return to Tania's musical heritage; entitled 'Bel Vista' after her home in Brazil, it's a perfect combination of US jazz and Latin rhythms.

With help from her boss Eddie Gomez on bass - who has appeared as a side man this year for everyone from Elaine Elias to Eddie Palmieri - and Steve Gadd on drums, Tania runs through everything from a Latin Bolero rendition of the Stones' 'Satisfaction', to the breezy opener '210 West'.

The bossa influence of the Brazilian masters is clearly evident. "Carlos Jobim and Jaoa Gilberto, we come from this, of course, when we came theywere around," Tania accedes. "In one way or another I have played at least 100 times or more 'The Girl From Ipenema', you've got to."

Tania is not exclusively interested in the Brazilian jazz that is constantly played in New York. Before moving there in the early eighties Tania spent seven years in Paris, honing her compositions and keyboard skills through rigorous classical training. Her musical tastes cover a wide spectrum, incorporating English rock, a fascination with the aboriginal didgeredoo and even Willi Nelson gets a mention.

"I'm very proud that people call me jazz, I think it's a very noble title," Tania explains "I'd prefer to be jazz than pop or rock, but I'm not a person that listens to jazz 24 hours a day, I can even pass 24 days without listening to it. I'm aware of everything that goes on."

Hence the cover of 'Satisfaction' and Dorothy Field's 'I Can't Give You Anything But Love' both being included on 'Bela Vista'. For future projects Tania plans to broaden the scope further, she's already planned a musical mission to Australia and may use Aboriginal instruments on her next outing.

Having lived in India, Tania is also captivated by Asian percussion, but insists that she still gets the "biggest vitamin of life from visiting Brazil". 'Bela Vista', now available worldwide confirms this. Released on the prestigious Blue Note label, the LP is available in the UK via EMI. With such big backing the collection should do well. But, insists Tania "it doesn't matter if you're released from here or there, what is important is what you have to say and what you have to show." And Tania Maria has more than most.

CHRISTMAS COMPETITION

How many A's are in the name Tania Maria? Answer this complicated puzzler and win a copy of her new album 'Bela Vista'. First five entrants only, CD copies only available.Phone in your answers to the competition hot line on 0836 404 560.

collectors CORNER

JM gets angry at CDs, then puts on his Parka to review this month's Trainspotters' releases.

CD's - they really piss me off! Record companies are now releasing CD only LP's. Columbia and WEA in the US, from '91, will only press a small quantity of vinyl and that will be it. Furthermore, the majors are pricing vinyl out of the market, the price difference between vinyl and CD is becoming smaller.

Now seriously, they are using artists as puppets to break the vinyl demand down and transfer them to CD. The artist will never get any club promotion and, with only 23% of dance music lovers owning a CD in this country (from recent research figures), it's no wonder they haven't pulled that one with UK product.

Some common myths:

1. CD's are the way forward, it's innovation.

- So were cassettes, they never managed to usurp vinyl.
- What about DAT's?
- I prefer to have all my music on one format, not some on vinyl, plus some of the latest inventions of each era.

2. CD's don't get damaged or scratched.

- Rubbish - if you don't look after them, they cease to play properly.
- The ink used on CD's actually wears them away.

3.CDs have better sound quality

- If you like classical music, try getting a thumping bassline on a CD, it's not possible. This may be because they are mixed by useless idiots, or the fact that the feedback from a stylus, even though very slight, creates the booming sound.

The whole thing is a total scam; record companies make more money from CD's - the mark up is higher (a CD costs less than £1 to produce). Some people even try to buy all their vinyl on CD, which will never be possible, even though the record companies will try to make it as possible as they can. Those same people will be buying their collection again on DAT in five years time.

If this were not enough, new music on indie labels who can barely afford to press up several hundred 7-inches, let alone CD's, will never be able to get radio exposure, because they haven't passed their high standards of reproduction. Don't buy any CD's, or machines.

Well, having got that off my chest, on with the business.

FREDDIE JACKSON: 'Do Me Again' (Capitol LP)

'Don't It Feel Good', 'Love Me Down', 'Main Course', 'It Takes Two', 'I'll Be Waiting For You', 'Don't Say You Love Me', 'Do Me Again', 'Live For The Moment', 'Second Time For Love', 'I Can't Take It'

This ex-lead for Mystic Merlin has never really superseded his debut solo LP, and this is his fourth attempt. This is the closest he's come, loads of juicy ballads. Freddie's on top form and delivers the goods. A very complete album of quality soul. Listen for 'Feel', a bubbly uplifting groove with some beautiful female backing vocals. In fact there's not much between any of the tracks. 'Two' is good , but it needs a mix. Its difficult to pick a favourite track because there are no killers, but for me I think it would have to be 'Feel'. If you liked the Gerald Alston set then you need this too. Essential for connoisseurs.

GARY TAYLOR: 'Take Control' (Expansion LP)

'Take Control', 'Whatever', 'I Need', 'Wishful Thinking', 'Don't Be So Distant', 'I Live 4 U', 'Sign My Life Away', 'Time After Time'

This is his third LP, his first being 'G.T.', which is an 'indemander!', and second 'Compassions'. Yet another complete LP of quality soul, his first two LPs were very patchy, but he seems to have achieved some consistency. The best tracks are 'Distant', a bustling slightly more uptempo track, 'Whatever' a beautiful ballad, and the mid-tempo 'Time' a catchy sing-along type tune. The treatment is mainstream soul, extremely accessible, Gary sings but doesn't really give it some. Well worth investigating.

REVIVALS

CAROLYN FRANKLIN: 'Sunshine Holiday' (If You Want Me LP RCA 1976)

Aretha's sister, who penned many of her songs, and featured on backing vocals, also had a solo career. This has been a big revival for some time but now should be available at a reasonable price. Mid-tempo, glides along beautifully, her voice is like a cross between Aretha and um Freda Payne (I don't know, someone high-pitched). Bad tune.

PLAYER: 'Baby Come Back' [RSO/Polydor 7" 1977.]

Yes, yes I know its a white rock group and was a big chart hit. Occasionally, purely by accident of course, these type of groups cut a soul cut, Jakata is another example. Big revival, tuff bassline with a wah-ing lead guitar which sounds good. Vocals are, well typically Blue Eyed, dare I say very slightly like the Bee Gees, but but hang on much better. Look hard enough and you should be able to find it on an LP or 7" for a reasonable price.

SWEET MIXTURE: 'House Of Fun & Love [B-side Bazar 7"1982]

A-side 'I Love You' is a nice ballad, flip it over oh yes! Mid-tempo old style instrumentation (you know guitars and drums!). High-pitched female vocals similar to Whirlwind (see Issue 11), in fact the track is on that level. Wicked tune.

That's all I've got room for except to say Johnny Gill kicked up Janet at Wembley. Respect.

CONNOISEURS CHART

1. KEITH DOBINS: 'Same' (Tribute LP)
2. BEN TANKARD: 'Keynote Speaker' (Tribute LP)
3. TEN CITY: 'State Of Mind' (Atlantic LP)
4. THE WOOTENS: 'Try My Love' (A&M LP)
5. GWEN GUTHRIE: 'Hot Time' (Reprise LP)
6. VINCE ANDREWS: 'My Baby Comes First' (Sisapa 12-inch)
7. JOHNNY ANGEL: 'I Know What Love Looks Like' (DMT 12-inch)
8. POWERHOUSE INC: 'Look What Your Doing To Me' (White label 12-inch)
9. BARRETT STRONG: 'Love Is You' (Coup 7-inch 1981)
10. DEE EDWARDS: 'My Fantasy' (Morning Glory 7-inch 1982)

Chart provided by BPM, 244 Kennington Park Road, London SE11 (071-587-0582)

CHRISTMAS COMPETITION

The Soul Pack (10 up for grabs):
Gerald Alston LP 'Open Invitation'
Freddie Jackson LP 'Do Me Again'
Mica Paris 12-inch 'I Should Have Known Better'

1. Gerald Alston was lead singer of which group?
2. Freddie Jackson was lead singer of which group?
3. Mica Paris was not lead of which group?

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SOUND TO HEAVEN

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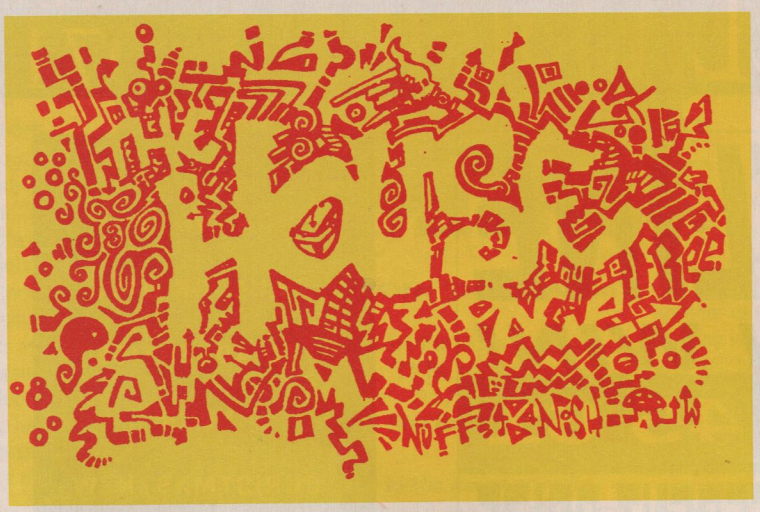
COLIN FAVER TAKES HIS MONTHLY LOOK AT THE WORLD OF THE BLEEP, DISTRESSES HIS KITTEN AND PREDICTS THE RISE OF THE CLONK



HOW AND LITTLE: 'Engineers Dream' (US City Limits CL 3007)

Remixed from the recent four track 'Jam To It Again' twelve and causing serious dancefloor damage whenever I drop it. A very simple two note melody, a few bleeps and a tough new bass line is all it takes . B-side features three mixes of 'Why Can't We Start Again' which is full of very familiar samples but kicks just the same.

SYNDROM: 'Extreme Desire' (US Easy Street EZS 7570)

Howie How and Little Carlos appear again on this new Easy Street release. Three brand new tracks, the best being 'Extreme Desire', a deep, dark, very moody techno track which contains the 'I Ain't Fucking Nobody' sample and some subdued flute. Good, but nothing special.

EON: 'Spice' (Vinyl Solution Storm 22)

Vinyl Solution is becoming a label you can depend on, each new release being of a consistently high quality, this one being no exception. 'Spice' is the latest adventure by EON, one of three names adopted by regular Fridge, Thursday night DJ, Ian B. The spice in question is sampled form the film Dune. And is backed by an extremely hard, Belgium style rhythm track which really rocks. A must for your Christmas list.

MOBY: 'Mobility' (US Instinct (EX226)

An obscure looking twelve out of New York which takes a few listens before it brings a smile to your face and a warm pulsating feeling every where else. Three tracks in a very moody techno style, written, produced, arranged and lovingly crafted by Mr or Mrs Moby. A bit of a mystery but worth your time hunting it down before it disappears without trace.

MENTAL MAYHEM: 'Joey's Riot' (US Atmosphere AT-4BS)

The current king of New York Techno music returns with this highly repetitive stomper which goes nowhere special. Frankie Bones co-wrote the freestyle groove on the flip, which is slightly more interesting.

OPEN MIND: 'The Trance' (US Easy Street EZ5-7569)

Joey Beltram hits the freestyle groove on this one too. Very much the same formula as before with a few vocal samples thrown in. Hopefully he will find a new direction before we all fall asleep.

SMOOTH AND SIMMONDS: 'Pucker Tunes Vol. I' (Wax Factory WF. 005)

This is more like it, Wax Factory is another consistently creative, British, Independent dance music label; with a mailing address not in Sheffield, as you would expect from the music, but in Uxbridge! Strongest track on Pucker Tunes is Tekno Jazz, which ain't really jazz, but is tekno. Also round on the same label are 'Bubbles' by Rhythm X (WF. 004) and 'Dance City' (WF. 003), all of which occupy space on my dancefloor playlist at present.

DAVID X: 'E=MC2' (Italian GFB Records GFB.005)

Five tracks, recorded, arranged and mixed in Italy by David Calzamatta, which are very playable.

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Stand out tracks are 'Malaysia' and 'Experience'. The latter being a hard, pounding, head-banger in that rave style the Italians seem to love so much.

ANTICO: 'Antico' (Italian GFB Records GFB002)

Here is another one. Fast, furious, instrumental rave music with a deep voice repeating the title from time to time. It really does leave you quite breathless. Don't forget to check out Colin Dale on Kiss 100 FM every Monday between 1am and 4am for the hardest selection of brand new and classic European tracks in the Universe (apart from mine of course!).

DR BAKER: 'Reality' (Coma Records 127007)

A record which sent my kitten Rosie into a mad half-hour and almost resulted in the destruction of my entire record collection. The return of Danish club DJ and TV personality Dr Kenneth Baker with this new track in six different mixes. Basically an acid groove with stabs of brass and a spoken vocal which warns us of the hypocrisy and lies of the Superpowers, among other things. Not really a Christmas record, but the 'Tekno Bleep Mix' is a floor shaker, which you should investigate. Whoops, there go my headphones.....

BLACK DOG: 'Virtual' (White Label)

A very interesting, three-track twelve which, I think, has its origins in Ipswich (just like Patrick Forge ED!). 'Virtual' is an epsodic track which starts simply with percussion and keyboards, then develops powerfully adding what sounds like samples of Phillip Glass. Second side features 'The Weight', jazzy keyboards on a familiar breakbeat, and the atmospheric 'Ambience With Teeth' which has to be one of this year's best titles. In your shops right now.

SWEET EXORCIST: 'Clonk' (Warp 9P/A)

Sweet Exorcist declare an end to the bleep, and a beginning for the CLONK. Remixed from the 'Mad Jack' EP that I mentioned in the September issue of Free!, but is yet to hit the streets. It is getting harder to find ways of transferring the sounds found on vinyl like this into words on a record review. There are some bleeps, plenty of CLONKS and some extremely heavy bass, do you know what I mean?

CHRISTMAS COMPETITION.

What's your favorite house tune at the moment? Is there a record you'd like to see reviewed? Why not do it yourself and send it in to me Colin Faver c/o Free Magazine, 80 Holloway road, London N7 8JG. The best review I receive will be published in my column in next months issue of Free!

DANCE FACTORY FLYING FIFTEEN PROGRESSIVE HOUSE TOONS

SYNDROME: 'Extreme Desire' (Easy Street US 12-inch)
BARBARA TUCKER: 'Open Your Heart To Love' (Fourth Floor US 12-inch)
NATASHA MAYNE: 'Touch' (House Production 12-inch)
KRIS COLEMAN: 'Shine' (Aleviated Records US 12-inch)
JOMANDA: 'Someone To Love' (Big Beat Records US 12-inch)
THREE GENERATIONS: 'Get It Off' (US ATLANTIC US 12-inch)
SCOTT TAYLOR: 'It's Not That Far Away' (Back Beat 12-inch)
KING AMAZIN: 'Double Asunder Remix' (House Records US 12-inch)
STEEL GRAY: 'Do You Want To Dance' (DJ International US 12-inch)
KRISTINE MORRELL: 'Love Thing' (Blast Records US 12-inch)
MASTER C&J: 'Master Of Love' (Streetside Records US 12-inch)
ROQUI: 'I've Just Begun To Love You' (Nu Groove Italy Euro 12-inch)
C&C MUSIC FACTORY: 'Gonna Make You Sweat' (Columbia US 12-inch)
MICHAEL KIDD GOMEZ: 'Presents Kidmania 4-track EP' (Request Line Records US 12-inch)
TECH NINE: 'Slam Jam' (Strictly Rhythm US 12-inch)

Chart supplied by Dance Factory, 671 High Road, Leytonstone, E11. 558-4995.

REGGAE page

BILL TUCKEY DIPS INTO HIS COLLECTION, GETS TIRED OF GUNS AND TURNS INSTEAD TO ROOTS

Earlier this year it seemed as if reggae music was pushing through into a new phase. Gussie Clarke's Musicworks studio, for instance, was bringing out immaculately produced and mixed rhythms which were creating a buzz, even outside the reggae scene. At the same time a new generation of reggae DJ's started to tear it up by sounding rough and untamed. The ruder they were - by talking about guns and punnany - the more the public loved them up. Names like Shabba and Cutty Ranks achieved notoriety beyond the realms of the reggae world.

Now though, the buzz is beginning to turn into a drone as producers fail to keep the ball rolling.

As far as smooth production goes, reggae music has always had more to do with 'feel' than professionalism and a raw-edged sound is part of it's appeal. Musicworks search for technical excellence has left some of their latest productions sounding too sterile and squeaky clean; which is a turn-off for the great reggae-loving public.

Just as technical quality does not guarantee a good tune, the same is true of rough DJ tactics. There's only so much to say on the subject of gunmanship. As for X-rated lyrics, well....it's like watching a dirty movie: interesting for a few minutes but the novelty soon wears off.

Improved production techniques and the rise of the DJ have certainly been important developments for reggae but now more new ideas are needed to carry the music further still.

Unfortunately everyone is becoming very inward-looking at the moment. One producer covers the 'Punnany' rhythm and the others do the same. One DJ chats about his gun and they're all at it. Competition is important to create fresh sounds but that kind of competition is unhealthy - all they're doing is chasing their own tails and that is boring.

This month there's been very little new dancehall music worth mentioning - 10,000 versions of 'Punnany' and 10,000 more of 'Mud Up' and that's about it. I hope that the current drought of new tunes is just a brief lull before the music shoots off in a new direction.

In the reggae charts this week, 13 of the top twenty tunes feature DJ's and at least 9 are covers of old songs or rhythms. What does this tell us? Producers need to sort themselves out. They can pick out good DJ's without going to any trouble;

the sound systems act as a selection process for them, but you can't have the rough (DJ's) without the smooth (singers) - they take more time and effort to discover and develop. As for rhythms, they have to be carefully produced, but it's just as important that they are built with feeling and originality, rather than trying to repeat formulas which have worked in the past.

Let's hope by next month there'll be enough good new dancehall tunes about to fill my column.

With so little good ragga music about at the time of writing. here's a quick run-down of a different selection - a quick round-up of the best new roots music for all you who love up your culture:

1. HOPETOWN LINDO: 'Gun Ting' (Greensleeves 12-inch)

One of Gussie Clarke's in-house songwriters, Lindo is a pretty deft vocalist himself. Over a bubbling version of the 'Sleng Teng' rhythm, comes a voice of reason, warning us about the gun murderers out there.

2. COCO TEA: 'Oil Ting' (Greensleeves 12-inch)

A next cut to the same rhythm - more dubbed up and bottom heavy. Coco revises the 'Gun Ting' vocal to deal with the Gulf situation. Wicked.

3.LIDJ INCORPORATED: 'Black Liberation' (Youth Sound LP)

Singers Xylon and Ishu aka Lidj, straight out of Jamaica way meet production duo Scruff and Nick straight out of Dalston and serve up slice after slice of heavyweight reality music. The vocals aren't perfectly pitched but the vibes are strong.

4. LIDJ INCORPORATED: 'Dub Liberation' (Youth Sound LP)

Participation two - dubwise and detrimental.

5. CENTRY: 'Stepping Time' (Conscious Sounds)

Uncomplicated, vocal-free rhythm that attempts to do nothing other than sound weighty, and succeeds with a trouser-flapping b-line and raw dub version. Executed on a four-track, but you wouldn't know it.

6.ALAN KINGPIN: 'Little Jimmy' (from Ariwa LP 'Letter From Jail')

Jah Shaka sound system used to run a dub plate which went 'Don't you know Jah Shaka him a serious, him come fe you exclusive Jah warrior...' and the crowd would go mental every time. This is the non-exclusive vocal version, on an interesting new LP. It's killer.

7.PAPA LEVI 'Ackle And Bother Them' (from Ariwa LP 'Code Of Practice')

B-line is a rip-off from 'Rumours' but the rhythm's well-produced and upful. Levi's attack on DJ's who talk nonsense ("Lyrics....a gimmicks they a gi you now.") is timely and well delivered. Ruff. There's a dub cut too, with some Mad Prof. lunacy thrown in.

8.MICHAEL PALMER: 'Juggling' (Juggernaut 12-inch)

What a tune! A martial rhythm and Michael Palmer in full flight on the subject of unfaithfulness.

9.HALF PINT: 'Cry' (Creation 7-inch)

Strange, almost housey rhythm, but very serious indeed - especially the dub. Highly recommended.

DEVON RUSSELL & CULTURAL ROOTS: 'Money Sex & Violence' (Run 12-inch)

Good solid reality music from some veterans who've definitely still got things to say and know how to say them.

COMPETITION:

Prince Hammer, Spanner Banner, Pliers: there are scores of reggae artists who are named after tools. If you can name one, phone in to our Competition hot line: 0836 404 560, . The first five names I recieve will each win a selection of the newest and best albums from London's top reggae labels: Fashion, Passion and Greensleeves. In addition to the LP's, the person who sends in the longest list will also win a 'Hardcore Ragga' T-shirt - courtesy of Greensleeves Records.

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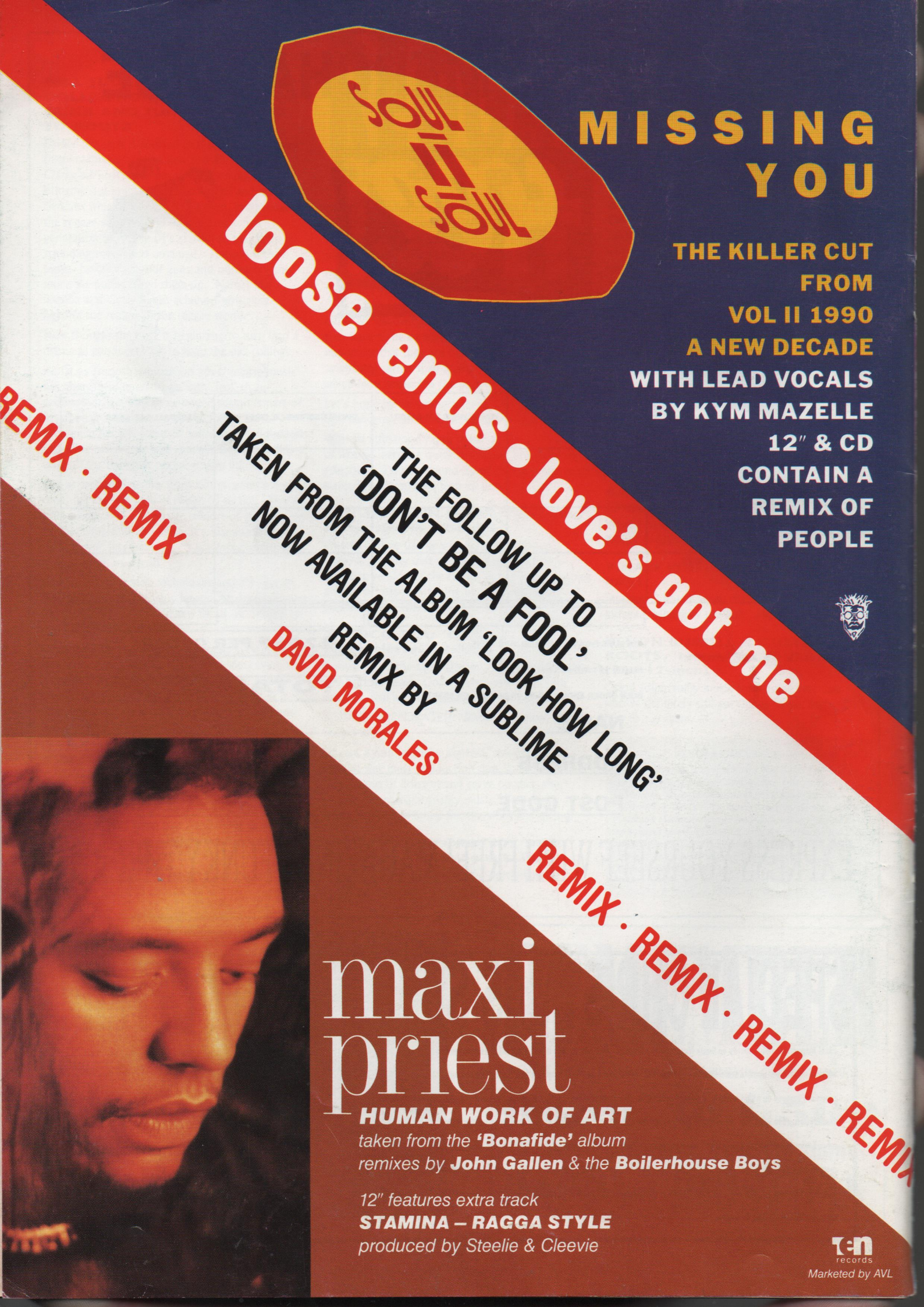
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